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EDITOR
T. SCOTT BUHRMAN
F.A.G.O.

ASSOCIATE EDITOR
LATHAM TRUE
MUS. DOC.

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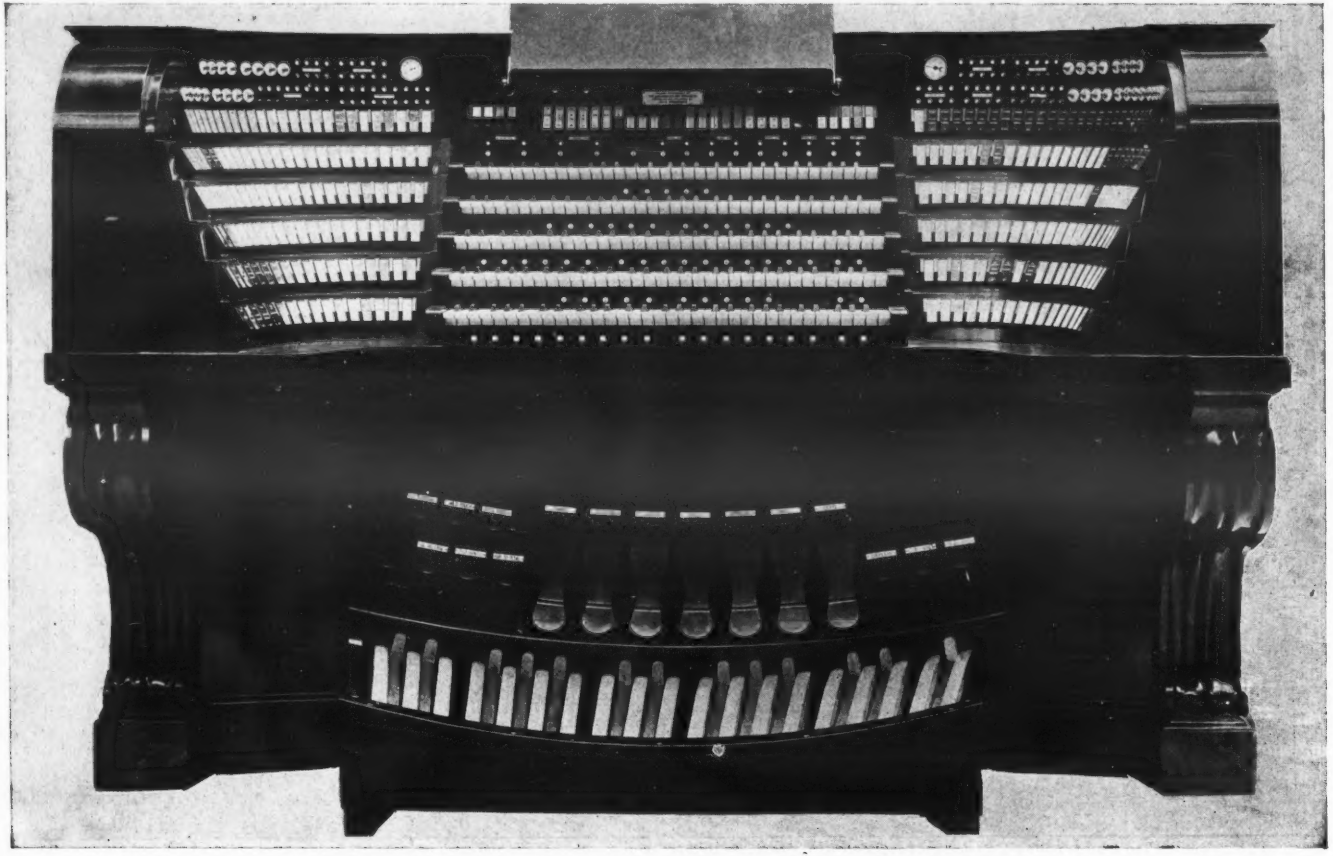

THE WORLD'S LARGEST: CONSOLE OF THE PHILADELPHIA WANAMAKER ORGAN

THE AMERICAN ORGANIST

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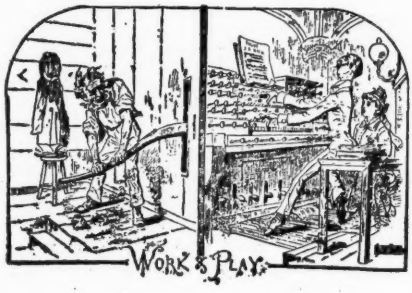
Editorial Reflections



Sense Before Dollars

PERSISTENCE is about the only road to success in the realm of art. A great many things will assist, but persistence in each one of them is almost an absolute requisite. How many organists would like to become famous as concert artists? Rather, how many organists can we find who never had the irritating desire for the concert platform, the spot-light, the press notices, the bill boards along the highways?

There are no short cuts, and no easy roads. I cannot take the luxury of being personal; there are too many names to juggle with and to pick out one at the top would be impossible without placing others there too and qualifying each one—which is more trouble than it is worth.

Five years ago we did not know such a man existed, yet today tens of thousands, even millions know his name and his face and think they know also his ability. The aspirant looks this achievement over hurriedly and comes to a conclusion. The conclusion is that if one can climb a sour apple tree, another can climb a sour apple tree, and up he starts. Nine hundred and ninety-nine never reach the top; the thousandth gets there. Then the nine hundred and ninety-nine grumble against every branch they grabbed on their way up—and promptly saw them off mentally and figuratively. They forget that the thousandth kept on grabbing branches, each higher than its predecessor, and that the tree itself kept on adding new and sturdier branches for the climbers to grasp, up, and up, and up.

Of the several essentials to concert success we might well rank ability and fame together. Bach's ability at fugue writing will not easily be recognized if it manifests itself in a name less known than Bach; on the other hand, Bach's fame will carry inability in fugue writing to a much wider popularity that can be attained by superior ability without the fame.

Humanity is made that way. There are many Frenchmen who can play better than Widor or Vierne, yet if one of these unfamed personages should visit our shores he would receive no welcome comparable to that we hold in store for the famed. Samuel Clemens had no bands awaiting him at the stations as he roamed the country before fame overtook that name also, but Mark Twain was the subject of adoring thousands wherever fame had carried the name. Put a Packard and an unknown in the same showroom and ten Packards are sold to one unknown. Bring two organists to our town for recitals, one is famous, the other is not; I need not say who draws the crowds. The organist then who becomes impatient because the public does not patronize his recitals

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before he becomes famous is merely finding fault with a system of thought he himself is controlled by.

Ability we can take for granted, at least to a sufficient extent to warrant the player's putting up a passably fair concert—which is all the public and the newspaper critics expect or are capable of appreciating as things stand at present. This ability today is iron-bound in demanding that the organist on tour have his program entirely memorized; playing a recital on tour from notes antiquates the player at once—outclasses him from the modern fraternity of concert artists. The public and the profession are one in their refusal to tolerate incompetence and lack of preparation as manifest in the non-memorized program. Organists have no reason for seeking preference over other musicians on this point; it acknowledges latent deficiency to claim it.

Ability granted then, publicity must come next. If we will not pay to hear an unknown artist, we are ungrateful to expect others to do so in our case. The only recourse is to advertise extensively, intensively, and persistently. The artist who asks publicity without buying his share of it, is like the blind beggar who sits on the street corner as compared with the blind man who earns his living in spite of his handicap. In either case, begging does not even incite sympathy.

To what extent, and where, is advertising profitable? If it is not profitable, it is not advertising. It may be profitable in various ways. It may tend to bring direct engagements; it may tend to spread fame so that engagements come indirectly; it may develop inter-professional esteem and strengthen whatever the public has to offer. If it brings actual engagements and brings actual fame of its own accord, it is no longer advertising, but a miracle. I do not believe in miracles today. I would much rather buy my eggs from the grocer than to find them rolling up the stairs to meet me at breakfast hour each morning. I would rather achieve fame as an artist than as a prodigy or a freak.

A man advertised carefully, consistently, persistently for three years and then stopped; advertising did not pay. It had not brought him one recital engagement. No, but it had brought him three pupils direct, and each one of them added one recital to his tour that season, and not only did the three pupils pay all his advertising bills for three years, but their three engagements piled up a profit of several hundred percent—unless the recitalist was a poorer business man than he was recitalist. And when the advertising stopped, the profession gradually became aware that there was a failure behind it somewhere, and the blame was not complimentary in the choice of its resting place.

Advertising that means nothing more than so much ink bought and distributed on so much paper at such and such periods is silly extravagance. Advertising is like buying a car; the purchase price is only a small part of the project, and if the car is not driven, if gasoline, oil, tires, garage expenses and innumerable other items are not taken care of, the whole affair is nonsense. The man who buys well when he is buying a car is not the man who buys the smallest car that will carry his family and friends, but the man who buys the car that will do greatest credit to his own name and who thereafter drives it well, keeps its tank full, its tires inflated, and a spare or two carried in the bargain. The man who advertises well is he who takes a space and a medium that does credit to his name, and who uses it merely as a leverage on which to drive that name on creditable excursions up and down our continent from end to end, and whose follow-ups are constant and consistent.

I believe a concert artist's secretary, be that person his wife, his sister, or a two-day-a-week stenographer on part-time, is as important as his advertising; and if the artist have not the executive ability to plan and execute tours, secure engagements, dig up gold out of a green field, the only thing for him to do is to employ some one who has such ability.

The ideal arrangement sends a representative over the territory, first to get engagements, later to arrange details of publicity, ticket selling, campaigning locally. Of course this takes money—and that is why only a very few organists achieve notable concert tours, for as a rule the organist is unwilling to pay the bill and take the risk.

If an organist is not successful enough in teaching, in church or theater work, to spare the money for secretarial assistance, the next best thing is to set aside two hours a day to spend at his own typewriter instead of at his console or piano. A little resourcefulness will show the man or woman of average intelligence how to go about getting

recitals and pupils—once they have rid themselves of the false notion that these good things come of themselves and pay their own traveling expenses. I believe commercial success in the organ world is more difficult than running a grocery store, or a machine shop, or a church rectory; I attribute more failures to an initial misunderstanding, a complete noncomprenhension of the enormity and variety of the clerical work necessary to success in the concert or teaching field, than to inability to play well or teach intuitively.

How many would-be concert organists have a list of all the four-manual organs in America, or all the municipal organs, or all the music organizations managing local recitals, or all the lodges, or residences, or concert halls having organs? How many organists have ever taken the trouble to cooperate honestly with builders when they have been given an opportunity to play the dedicatory recital on a new instrument? I do not mean unwarranted flattery, but I do mean justified compliments spoken in the ears of purchasers and given in interview for the local press. A builder likes nothing better than a satisfied purchaser, and a player who leaves an inaugural recital without showing and boasting of the really worthy things in the particular organ, does not deserve a reengagement from that builder—and I hope will never get it. And besides this opportunity to make friends and further the welfare of the industry, there is another and more intimate opportunity which, I believe, is not utilized once in a thousand organs. Write the builder two letters; in one tell him the good points—one, two, three, as many as you honestly find, and put them in a way that will help him build those good points into other organs because your letter helps him sell other organs; in your second letter call attention to the first, to your good-will and honesty, and then tell him you think he will be interested to know that his organs can be improved a little by doing this, remedied a little by doing that, made more popular with the player by changing this other thing. Every builder is anxious to improve, and if he is sure you will tell his good points to everybody and his bad points only, but always, to himself, he will be your particular friend for life. And besides, you will be contributing to the art of organ building.

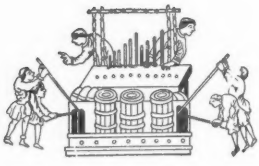
When we get pupils, they are our great opportunity. Off they go, ultimately, to the four corners of the globe. Do we keep in touch with them occasionally through the year? Do we ever send them a Christmas card, or a program, or a circular? If we cannot get enough of unsolicited compliments to make a good selling circular for our product, then by all means solicit testimonials and print a circular that way. Next year revise it and reissue. Keep the personal photograph right up to the minute, and employ not the cheapest photographer but the most expensive (who will undoubtedly also be the best) available. There is nothing that works against a man quite so keenly as his own photograph and his own circular. These little instruments were created to make friends, but if our photos show us to look like the upper part of a small peanut, and our circulars are printed on yellow paper with pink ink, what chance in the world have we? Printing is an art, and unless we are printing sharks, the bill will not be insignificant. Nor will immediate returns be felt.

No man can create a market for himself in a year, two years, three years. Even our most successful concert organists have been taking five, ten, fifteen years to the achievement of their present positions. Some of them are going to lose the esteem they have built up because they are unwilling to keep abreast of the times, to pay the price of success. Any man or woman who wills it, may step into their places, and the man or woman who wills it hardest, will be most likely to get there ahead of the other aspirants. Who is to pay the increased bill of the modern concert organist? The public of course; do we think the organist himself can pay it? Do we think our grocer or our automobile manufacturer pays the increased bills of today? Never, he hands them over and you and I pay them and are mighty glad to have money enough to do so. The concert organist must learn to hand his increased bill over to his increased public—which is not an unequal bargain at that. The public is getting ready to pay. Programs of Bach, Mendelssohn, Mailly, and Widor are going out of fashion, and real entertainment values are displacing them; the world has eternally been willing to pay for entertainment, ever since Eve took a nip at the entertaining apple of Eden. Educators have to beg for their increased salaries; entertainers merely jot the figure down on

their contract and immediately forget it, for well do they know the public will pay.

Pretense and bluff are among the real enemies of the concert organist. We must know when to bluff and when not. It is usually a bad time to bluff when a contract is being written for a recital engagement; a little humility goes a long way then, at least it stands a better chance when the signature to the contract is not world famed. If we play a recital for twenty-five and expenses when we are young and stand an infinitely better chance of playing them for two hundred and fifty and expenses when we are old. Anyway the public is not yet fully unarmed; they still suspect Bach and education when they book us. We have a big work to do first, but once we do it, the world is ours. Jazz? Did Mazola or Astor Coffee or Cafe Boulevard hire an organist to put on a Widor program when they decided to popularize themselves through the radio? Not on your life; they each and every one hired the finest jazz band they could find anywhere—and they are being well repaid by the entertainment-loving public. Will we never learn? Are we determined to educate the earth or starve to death?

The future of the concert organist surpasses that of every other entertainer, not excluding the jazz band, for the jazz band takes ten men when the organ needs but one, and the law of business always looks to economy. Builders are giving us instruments from which all pleasing tone qualities may be drawn, from which also the grotesque of jazz may be imitated; they are making rhythm in the organ more decisive than ever a jazz drummer at his best; they are giving crescendos more seductive than the saxophone, and melodies more sweet than the Vox Humana are not to be sung anywhere. What a wealth we are casting aside.



A New Era

WITH this issue THE AMERICAN ORGANIST introduces a new era. And to give the organ world at large a fair idea of what the organ world in particular is doing here and there, we purchased a special paper of superior quality, so that the numerous illustrations should appear to best advantage. But the big new idea is in the presentation of the beautiful four-page center-spread—a feature never permitted in the THE AMERICAN ORGANIST of earlier Volumes, but made available to the industrial and professional world of today through the more practical business policy of ORGAN INTERESTS INC.

The day is past and gone forever when the industrial organ world found high-chairs and perambulators sufficient vehicles in which to repose or progress, as the desire may be. To take a concrete example, nothing less than the beautiful center-spread would be fit to carry to professional organists the message of commercial and artistic success achieved by the firm who have set the record of using the first De Luxe announcement made available in the pages of THE AMERICAN ORGANIST. And the success already announced has been surpassed by news which it is not our privilege to publish till next month.

The whole incident tends to show the dawn of a new era in the world of the organ. The first man that advertised in the dark ages was considered impossibly egotistic. Today the man who professes success without advertising is either supremely successful, in which event he does not need to advertise for the next five years (at the end of which time some other will have surpassed him), or supremely poverty-stricken; and it is not difficult to know which is the case.

Do we remember when Underwood typewriters first came to the front? When Steinway first began to establish excellence? When Pierce-Arrows first were sold to exclusive clientele? We have such a circumstance developing in the organ world today. Not by advertising nor through advertising. The advertising will not increase any organ builder's permanent success one iota beyond the success his factory is building for him; advertising is merely an indication of the success, not a bid for it. Advertising of this character by a builder of this character, is on a sounder basis.

And the lesson to be drawn by all professional organists, all builders of artistically successful organs (and the builders will not be successful permanently unless the organs are permanently artistic in output), is a lesson of the necessities the new age of the twentieth century is imposing upon all mankind without any favors in behalf of "artists." Long hair no longer makes an artist. Pretense is no longer sufficient. It takes both latent ability and sound business practise, and if either one be lacking, success will never endure. A little casting about in the shadowy portions of one's memory will resurrect only too regrettable proofs of the dawn of the new era, that era that dawned in spite of those who refused to recognize its sunrise. Result? Recitalists with fifty-thousand-dollar tours and builders with million-dollar output. And who can predict what the future has in store for those who are not afraid to believe what they see, and act accordingly?

—T.S.B.

· ARTICLES ·

Pipes and Tone-Production

The Truth About a Science and an Art that Are of the Utmost Importance to Builders and Players Alike

By GEORGE ASHDOWN AUDSLEY

IN THE PRESENT Article we enter upon a new field of investigation, aided, as it has been, by experimental demonstration of the actual behavior of organ-pipes under different conditions of form and treatment. We shall have, of necessity, to draw largely on the results of the researches and the able writings of the late Hermann Smith, already alluded to, to whom is due the credit and honor of being the first to fully investigate and prove, beyond any reasonable question, the true action of the compressed air-stream at the mouth of a labial pipe while producing musical sound. It is most desirable that this operation should be thoroughly understood, otherwise what will be submitted for careful consideration in later Articles—more or less practical in their nature—will not be intelligently followed or readily understood by those interested in this somowhat complex subject, which has evidently confused the minds of the great Acousticans. Even those who have made a deep study of organ matters, and have written learnedly on them, have failed to discover the true operation of the pipe-wind in producing sound. For instance, Max Allihn, in his revised edition of Töpfer's *magnum opus*, entitled "Die Theorie und Praxis des Orgelbaues," the most important modern treatise on the Organ in the German language, says:

"The whistle (Pfeife) is perhaps the most ancient and most used of all musical instruments. Everybody is familiar with its construction, and knows how to cut it out of a piece of willow; nevertheless, the physical process which attends the sounding of it is far from having been understood with perfect clearness and certainty. We know the doings of the tone-wave (Tonwelle) in the body of the pipe, but the calculations arrived at by theory and those found by practise do not coincide, and, in the attempts made to explain the cause of this divergence, the stage of hypothesis has not been transcended. We know that the wind-stream (Anblasestrom) by striking against the upper lip gives the impetus for the wave (Welle) in the resounding body; but how this is done is a matter of speculation. It is known that the pitch and timbre of the tone are altered by the height of the mouth, the width of the wind-way, and the velocity of the wind-stream; but the conceptions held on the subject are only of a general nature, more or less definite."

This, in association with what is quoted from the work of Professor Helmholtz in the preceding Article, is all we have been able to glean from German literature regarding the interesting subject now under consideration; and it is eminently unsatisfactory, the dogmatic statement by the learned Professor being absolutely unfounded on fact.

It is somewhat remarkable that so very few organ-builders have entered the arena as writers on, or exponents of, the science and art of organ construction; yet they would, naturally, seem to be the best equipped in every way to deal conclusively with all the facts and problems which, necessarily, present themselves at every turn

in their daily operations, and especially in those in the pipe making and voicing rooms. But, probably, it is due to their reluctance to impart to their competitors in trade such knowledge as they may have acquired during their individual practise and investigations that they have written so little beyond high-toned advertisements. We know of only one organ-builder who broke this literary silence in the matter of sound-production in organ-pipes, or who devoted considerable attention to the scientific problems involved. We allude to France's greatest organ-builder, the late Aristide Cavaillé-Coll, Chevalier de la Légion d'honneur. In the Abbé Lamazou's "Étude sur l'Orgue Monumental de Saint-Sulpice," are the following remarks:

"In a memoir presented at the Academy of Sciences (Séance du Février 24 1849. *Études expérimentales sur les tuyaux d'orgues*") M. A. Cavaillé-Coll, the artist who personifies the construction of the modern organ has demonstrated, more clearly than has hitherto been done, the true function of the first generator of sound in the mouth-piece of pipes of the flute class, which he likened to an air free-reed. He observed the analogy which exists between the transverse vibrations of the air-stream and those of the metallic vibrators analyzed by Daniel Bernouilli, and which he supposed to be governed by the same law."

Even this distinguished authority, with his everyday experiences of the behavior of organ-pipes in the voicing-room, seems to have been led astray by the views held by Bernouilli, the learned Dutch Physicist, in the matter of sound-production by vibrating free-reeds. Observing a similar vibratory motion in the wind-stream at the mouth of a labial pipe, Cavaillé-Coll came to the conclusion that it was identical in its action with that of the metal free-reed, in generating musical sound; but in this belief he made a mistake. It was thus left to Hermann Smith to discover that the stream-reed at the mouth of a pipe was unique in its motions, and that it did not belong to the free-reed family, with which Cavaillé-Coll connected it.

We have no reason to question the fact that the theory of sound-generation in organ-pipes, as so dogmatically propounded by Helmholtz, Tyndall, and other writers of text-books on Sound, are taught as scientific gospel in all seats of learning in the land. Indeed it would be pronounced sheer presumption, by those who, in their reverence for the great names of their writers, bow unquestioning to their teachings, for anyone to question the theory set forth by such distinguished scientists in this matter of sound-generation in labial pipes. Great men have made great mistakes, as in the present matter. One would do well to bear in mind the old saying:

"The name is but the shadow, which we find
Too often larger than the man behind."

We may now enter on the investigations and the experiments conducted by the late Hermann Smith, who twenty-three years ago kindly placed all his writings at our disposal. As these are highly instructive, and very valuable in forming a ground work for what we may venture to advance in future Articles, we shall give them verbatim. The subject may properly be opened by the following remarks:—

"The art of voicing consists, in one particular, in so directing the stream of wind that it shall *avoid striking the lip and shall glide past without concussion upon its edge,* for the real vibration depends upon quite another causation. Professor Tyndall, following Helmholtz, puts forth a theory of a promiscuous assemblage of pulses, fluttering and clamoring at the lip of the pipe, one of which, out of a thousand or so, it selects, and that periodic pulse is installed as the reigning pitch of the pipe. This elegant fancy of a selective pitch is a fair-seeming explanation, and under the commanding name of this popular writer is generally accepted, for nothing better had been previously devised in the laboratory of the philosophers; yet the study of the organ as it is, in every mood of its behavior, makes the theory quite untenable. In practise there is nothing adventitious—the artist has some prescience of the powers that are to work his will. The pipe is a mechanism designed to a precise intent, which it fulfils; it speaks but as it must. There is no selective power, for the hand that fashions it ordains.

"We can now consider," continues Mr. Smith, "my theory of the action of the working reed [wind-stream or stream-reed] upon the body of air encompassed by the pipe. The isolated reed, before any change takes place, has no innate tendency to swerve from uprightness; it can neither

blow in nor out, nor can the atmosphere have influence, for it is equal on both sides; the air-column within the pipe is at rest, it has no self-stimulating power of vibration. What then disturbs this equilibrium? Some internal exciting cause is needed which shall produce, with determination of priority, condensation or rarefaction. Orthodoxy says condensation comes first in order. According to my view it is *rarefaction,* for it is obvious that the reed, as it now stands, has no power to produce a condensation. It does not, as they [Helmholtz, Tyndall, Deschanel, *et alii*] assume, strke against the sharp edge of the upper lip, it simply asserts its own strong upward rushing force. The reed must bend before it will vibrate, but what is to make it bend? To cause this flexure, the only alternative is rarefaction, and in the stream-reed we possess a power exactly suited to exercise the required function. The act of rarefying occupies time, must take place within the pipe, yet it is not spontaneous, but is only to be induced by some previous act. The provocation belongs to the reed. Consider its mode of action; in velocitous rush over the mouth, its dense stream making around itself a rarefied atmosphere, it causes the approach of the quiescent column, carries off all the particles of air lying in the nearest layers, and would go on abstracting indefinitely, if there were no counterbalancing causes coming into operation; but it brings down on itself the power that bends it. *Suction by velocity* has created a partial vacuum; the air column [within the pipe] passing outward with the impetus of expansion begins to bend the reed over, the excited air particles not only press forward to fill the places of the lost, but eagerly crowd out upon the top of the reed, irresistibly drawn into the zone of rarefaction around the mouth—a region where velocity has insured least pressure; and through this same 'law of least pressure,' there is outwardly, a loss of support to the under surface of the reed near the tip, favoring there the curve of flexure, the pressure necessarily varying and diminishing from the root upward.

"As yet we have no vibration, for simultaneously with the exterior action the interior rarefaction is extending high upward, the air particles are rallying from further distances, awakened by the agitation of those in advance, throughout the length and breadth of the pipe, uneasy as bees in a hive; whilst these particles are swarming toward the mouth, they are drawing away from the main body of their supports, their own elastic energy is diminishing, they are more and more thinned in numbers, and the new levies come up to the front exhausted of their early vigor. Now is the supreme moment of the reed's advantage; now its watchful ally, the external air, pierces the weakest line just under the edge of the lip, and with it dashing in as a wave of condensation with cumulative pressure drives back the outflowing wave, and the whole pulse of motion courses upward with impetuous vigor and precipitates itself expansively into the upper air [within the pipe]; meanwhile the stream-reed, rising with renewed power to recover its upright position, which it had overpassed, commences again to further exhaust the lower region of weakened air particles which yet are able to make a bold front, to attack the reed again, and bend it outward; a second time the reed and the external air dash inward on the thinned ranks still holding the pipe; they advance far into the interior, but midway are met with a recruited army; the wave of rarefaction is returning as a wave of condensation—then comes the shock of war, and vibration is established. The invading wave has been repulsed at the spot hereafter memorable as the *node,* and the conflict renewed and continued will chronicle no victory to either, unless other and foreign forces are brought in; for we have forces within command enabling us to sway the equipose and give supremacy to the reed.

"'I do suppose,' as Dr. Hooke says in his quaint talk on 'springy bodies,' 'I do suppose the particles, behave,' and that the action takes place, in the manner I have described; the analogy is not strained, nor have I used one phrase in association of ideas which I do not think fully justified by the physical relations of the process. Therefore do not dismiss this as a sketch of a fancy battle. Watch for yourselves; place within the pipe at the back of the mouth some fine filaments of cotton, or fluff, or down; then with a wire or rod advance them from the interior to the inner edge of the wind-way, and you will see them shot with energy, not upward into the pipe, but outward, full in your face with an unmistakable trajectory. Do we not bring into

activity the same force, *'suction by velocity,'* when we blow through one little tube over another leading down to a well of perfume, and draw up thereby scent-laden globules caught in the belt of wind passing over the tube's orifice, dispersing fine odor sprays into the atmosphere? The work of the stream-reed is specifically to *abstract*. By reason of abstraction rarefaction ensues, condensation correlates therewith, and the product is vibration. The reed is the generator of power and the node is the fulcrum of vibration, the place of reaction, with this peculiarity that it affords an elastic fulcrum [in an open pipe] sensitive to the encroaches of the column of air above it. In the stopped pipe, on the contrary, there is a stable unyielding fulcrum [the surface of the stopper], and the results from this difference are very remarkable. .. .. At present I can only allude to one result, which it seems desirable not to omit reference to at this stage of the exposition. It is an essential feature of my hypothesis that the initial movement or prelude to vibration in the pipe is distinct from successive movements both in its course and character; it extends throughout the pipe, is continuous but diminishing in degree, and is without a node, which is only fully established at the second course, and then because a contrary pulse motion has been set up, and we have rarefaction exhibiting itself as working in different directions. As corroborating my estimate of the mode of initiatory action, it may be important to notice that the interval between the first effort or gasp of the pipe, and the full possession of its powers, is distinctly perceived by the ear. All musicians acquainted with Organs are conscious of this; and it is a matter of usual comment with them how that the stopped pipes are, on the contrary, remarkably quick of speech, instantaneous in articulation; they feel this without reasoning of the why or wherefore. As in stopped pipes there is no super-nodal air-column, no requirement for an effort, similar to that awakening motion to perfect vibration in open organ-pipes, the verdict of the ear is in both cases consistent with and corroborative of the hypothesis.

"To recapitulate this mechanical process which I want you clearly to follow—first, the stream-reed excites rarefaction in the pipe from the mouth upward, and is itself bent outward by the air it draws out, and it takes a curve in shape, because the pressure of the air on its outer face necessarily varies in degree of force, being strongest at the root, and weaker upon the middle and tip; consequently the yielding is expressed by a curve, just as it is in a blade of grass waving. As rarefaction proceeds, it arrives, relatively to the coercive force then operating, at such a point of balance of effect that it begins to react, and actually to suck the reed back, which at the moment of rest it is able to do. So the reed strikes back, throws itself beyond its natural vertical line into the partial vacuum that it had created; then inevitably a portion of its substance is cast into the pipe; then from the impetus recovering itself—and a moment of rest is here also not to be avoided—it strikes back, cutting off from itself at the mouth's edge so much of its substance as during that brief interval between its entrance and exit has been issuing. It is an absolute severance of a mass of dense air, which forces itself upward, and leaves in its path of passage a still higher degree of rarefaction. Imagine this pith of air pursuing its course inside. But before it has gone far, that recovery of the reed just started will have begun, and, as soon as the air regains its outward flow, it will have recommenced to rarefy, until once more its extreme outward curve has been attained.

"Imagine, then, this position of affairs,—the pith of air thinning the air more and more behind it, nears the outlet of the pipe, and the stream-reed also thinning the air in the lower part of the pipe. Now, see the consequence: these two rarefying powers pulling in opposite directions suddenly give way, and at the moment (at the top of the pipe) the pulse of motion finds exit, the dense external air rushes in as an invading wave of condensation, so, at the self-same moment, the stream-reed, returning, enters, passes the mouth, throws in its wave of condensation, and the two waves meet in full shock, and are thrown back in recoil with equal vigor; and the spot where this takes place we call the *node;* it is rather the place of least translation of air, but will be best understood as being a very tight place. This course of action and reaction goes on in perpetual repetition whilst the pipe is sounding. The succession of shocks, rapid and periodic, constitutes musical sound—literally and actually nothing but motion; and the time-distance between one

shock and the next shock determines musical pitch."

While we are thoroughly satisfied that the operation of the compressed air stream at the mouth of the labial pipe, as discovered and clearly described by Mr. Smith, is correct, and fully supported by our own investigations and experiments, we disagree with his statement, so boldly made, that "musical sound" is "literally and actually nothing but motion." He was a believer in the popular wave-theory of sound, and naturally got mixed up with cause and effect. Sound is the product of vibratory or generating motion, but is not actually motion itself. Briefly, sound is a natural force, latent in every known form of matter, liberated only by the disturbance, in any manner, of the structure, molecular or otherwise, of the sounding body. It was the observed and actual behavior of organ-pipes, and the unsupported statements made by the popular teachers of the wave-theory of Acoustics respecting them, that set us thinking and studying; with the result that we threw the wave-theory side, as an altogether untenable and gratuitous hypothesis; and so we hold it today. But to return to Mr. Smith, who gives a graphic description of his discovery of the stream-reed and its operation at the mouth of a pipe: and as this cannot well fail to be interesting and instructive to the reader interested in the present subject, we give it in his own words:

"I well remember the day when I first had the audacity to try and confirm by vision the action of the air-reed, which I had mentally conceived. I was like the astronomer searching for an unknown planet, because it ought to be there. I thought that my ideal reed ought to be there, and a large metal pipe, a 16 ft. CCC, standing within a few inches of the floor level, gave me my opportunity. An organ was in process of building by Mr. T. C. Lewis; the workmen were all away at dinner, and I found myself—alone. Yes long ago, in the year 1864. The moment when I was about to see the unrevealed was a moment of flush and fever. I was like the small boy in the temerity of firing his first cannon.

"Not a creature was there; all was silence. Nothing but this monster standing beside me; measuring a yard round, with a wide mouth of about nine inches, and two inches in height. On the floor lay a broad shaving of pinewood, one that is the pride of the workman to produce, of perfectly even texture, fine as a tissue, white and shining like silk, and this I shaped to my purpose. Stealthily I stepped round to the bellows, filled them with wind, wedged down the pedal key, and started the pipe into life; then I caught up the broad shaving, held it deftly to the mouth of the monster, and to my joy saw it absorbed by the stream as though it were lost, and in an instant starting upward the ideal reed of my imagination. Soon the stream failed at its source, and a great silence came, so that my breath seemed panting to betray me to the first comer; then I sat down and pondered long. The all possessing ardour of the enthusiast you may not know, but you can see what I saw, and verify my experience in calmer mood.

"There is a country custom, when the bees are about to swarm, to dredge them with flour as a means of identification; if the flour travels the bees will have journeyed with white jackets on. So I place a white jacket on my reed, and detect and display his movements. Take a piece of white tissue paper—I should in my eagerness have used a Bank of England note if I had had one—and let it be nearly the size and shape of the mouth of the pipe, with an additional margin to allow of gumming the edge to a card for convenience of holding it in the position wanted; then advance the card, holding it to the level of the *outer* edge of the wind-way; the tissue is, in fact, a paper reed, but flaccid and inanimate. As you advance it to the wind-way, no sooner is it caught in the current than it darts upright and becomes incorporated with the wind-reed.

"This same crisp little bit of paper will reveal to your eyes the treasured secret of the organ-pipe, tell you how its wealth of varied tone is wrought, show you its fine arcs of flexure, how it bends less for its inward than for its outward stroke. Listen, and you shall hear the domestic wrangle of the reed and pipe; look, and you shall witness how in its high caprice it transmutes in a flash to harmonic speed, and leaps exultant to its octave. Truly, an Ariel imprisoned, held captive, endowed with form, and clothed with a white vesture, making it, in all its motion, visible as bees. Most marvelous is the energy of suction when the stream-reed—remember, it never ceases to

be a stream—when in recoil it throws itself *inward* and bends over, for the rushing wind is there in full force, actually there *under the curve* of the paper-reed. Notwithstanding the presence of the paper-reed, the tone of the pipe is not perceptibly affected, nor is its speech injured in any degree, nor its power impaired. Always the wind-stream is on the inner face of the paper-reed, and the paper by suction adheres to the wind—the movement of the one is the movement of the other."

As it is probable that much of what has been said by Mr. Smith in the foregoing quotations may not be altogether clear to the reader who has not already given some attention to the subject; and as a full understanding of what has been said is of the greatest importance, in regard to what will be treated of in the future Articles, we shall follow up, in the next Article, what has been said, by further explanations, assisted by a series of illustrations, showing, in a necessarily crude diagrammatic fashion, the movements and operations of the stream-reed while generating sound. This will lead to the serious consideration of matters connected with the stream-reed, not in any way alluded to by Mr. Smith or any other writer on the production of sound in organ-pipes.

(*To be continued*)

Two Record Metropolitan Installations

Town Hall

WHILE New York does not have its Municipal Organ, it has four instruments dedicated to the entertainment of the public. First came the Skinner organ in the College of the City of New York, over which Mr. Samuel A. Baldwin presides with distinction, giving recitals every Wednesday and Sunday afternoon. Aeolian Hall added another instrument, an Aeolian, for paid-admission recitals—and there have been several courageous enough to take advantage of it. The Wanamaker Auditorium added a third, built in the Wanamaker shop, and managed under the supervision of Dr. Alexander Russell for the free good of the great wide public.

Fourth comes the Skinner organ in Town Hall, the gift of Mr. James Speyer in memory of his wife Ellin Prince Speyer. The presentation of the instrument took place, appropriately, on the 22nd of February, 1923, with Mr. Lynnwood Farnam playing

Franck's Third Choral,
Bach's Hark a Voice Saith,
Bach's Fourth Trio Sonata Allegro, and
Bach's Toccata and Fugue in D minor.

TOWN HALL

Music-lovers' Mecca in the heart of the Metropolis

The Metropolitan Opera House orchestra under the baton of Mr. Arthur Bodanzky played the Parsifal Prelude, and there were addresses by

Hon. Philip Berolzheimer, City Chamberlain,
Lieutenant-Governor Lunn,
Hon. William T. Collins, Act. Pres. Board of Aldermen, and
Mr. Henry W. Taft.

In the afternoon of the same day there followed a concert by six organists, and in the evening another group of six played, all

under the patronage of the Chamberlain—in whom the organ profession has a friend—better yet, an understanding friend, for Chamberlain Berolzheimer is a graduate organist and the possessor of a chamber organ. The organists participating were

THE CONSOLE AND ORGAN

The console is movable and the organ is divided and placed on each side of the stage, speaking into the auditorium through two apertures without ornamental case-work

Frank Stewart Adams
Samuel A. Baldwin
Richard Keys Biggs
William C. Carl, Mus. Doc.
Carolyn M. Cramp
John Doane
Gottfried H. Federlein
W. A. Goldsworthy
Melchiorre Mauro-Cottone, Mus. Doc.
Willard Irving Nevins
T. Tertius Noble
Henry F. Seibert

The 4-48-2861 Skinner organ is divided and placed in chambers on either side of the stage, the opening being directly into the auditorium and not to the stage, through curtains instead of the usual pipe-work case. Organists critical of ensemble will therefore be highly uncomfortable if they purchase seats anywhere but in the center of the auditorium.

The most unusual division of the instrument, the most interesting, is the Choir with its Nasard and Tierce—charming colorers for the 8′ Flute, Gamba, and Corno; it is safe to say that the registrational opportunities here will furnish an inexhaustible wealth of peculiar qualities not obtainable in any other way than by the off-unisons. Together with the Mixtures of the Great and Swell, the Nasard and Tierce make eight enriching ranks to relieve the dullness of over-much 8′ tone which is one of the modern organ's most serious handicaps. And here is a designer bold enough to build a concert organ with only two 8′ manual Diapasons. Some day we will realize that the organ dare be musical—perhaps we shall laugh at ourselves when we ultimately make the discovery.

In the background of almost everything that is done in a semi-official, public way in the interests of the organ, is the Hon. Philip Berolzheimer, City Chamberlain. He conceived a love for music, and the organ in particular. A player attachment was not good enough to satisfy him. He went to the Guilmant Organ School, New York, and subjected himself to the rigorous course of training of that institution, under the personal supervision of Dr. William C. Carl, teacher of many famous organists. And the

result has been a vastly increased admiration for the organ, and a warm personal friendship for Dr. Carl. When Dr. H. J. Stewart, veteran organist of the unique Balboa Park outdoor recitals, was honored in New York City by the presentation of the City Flag in City College, it was the Chamberlain who was back of it. When official note was taken of the 900th recital of Mr. Samuel A. Baldwin in City College and high honors paid an organist, it was Chamberlain Berolzheimer who was back of it. And the latest and broadest dream of the City Chamberlain is bound up in the proposed Music and Art Center, about which a word should certainly be of interest here.

The proposition is to build a fifteen million dollar group of guildings in lower Central Park, Manhattan, the City itself to pay the cost and maintenance. Objection has been developed in certain quarters and many civic organizations have been induced to oppose the taking of any Central Park ground for any purpose whatever. Just why, it is difficult to see. On first thought every lover of nature will object to despoiling Central Park or any other. But certainly a walk through the few acres under consideration for a Music and Art Center will convince anyone that there is no natural beauty there to be destroyed, nothing there but uninteresting walks and ordinary grass—with all kinds of mobs doing nothing, not even thinking. Certainly no man would dare condemn now the idea of taking park property for the Metropolitan Museum. Why oppose a glorious project merely because a little idea is making a big noise? Through the courtesy of the Hon. Chamberlain Berolzheimer, and because of his intense interest in the organ, backed by a highly developed artistic skill on the instrument with his own hands and feet, readers of THE AMERICAN ORGANIST are privileged to see the artist's sketch of the proposed group of buildings. It would perhaps be an indiscrete liberty to mention any of the details which Chamberlain Berolzheimer has in mind for the organ world in this unusual project, but certainly it may be said that if the buildings are erected the Chamberlain may be depended upon to see to it that the unsual benefits under consideration for the organist will be translated from a dream to a reality. Speed the day. Are dull sidewalks and a common lawn of more value than a Music and Art Center of this magnitude?

Town Hall

Builder: SKINNER ORGAN CO.
Inaugurated by Mr. LYNNWOOD FARNAM, Feb, 22, 1924.

V.	P	3	G	8	S	15	C	7	L	6	T 39
R.		3		10		18		7		6	44
S.		12		8		15		9		6	50
B.		9		—.		—.		1		—.	10
P.		132		610		1266		451		402	2861

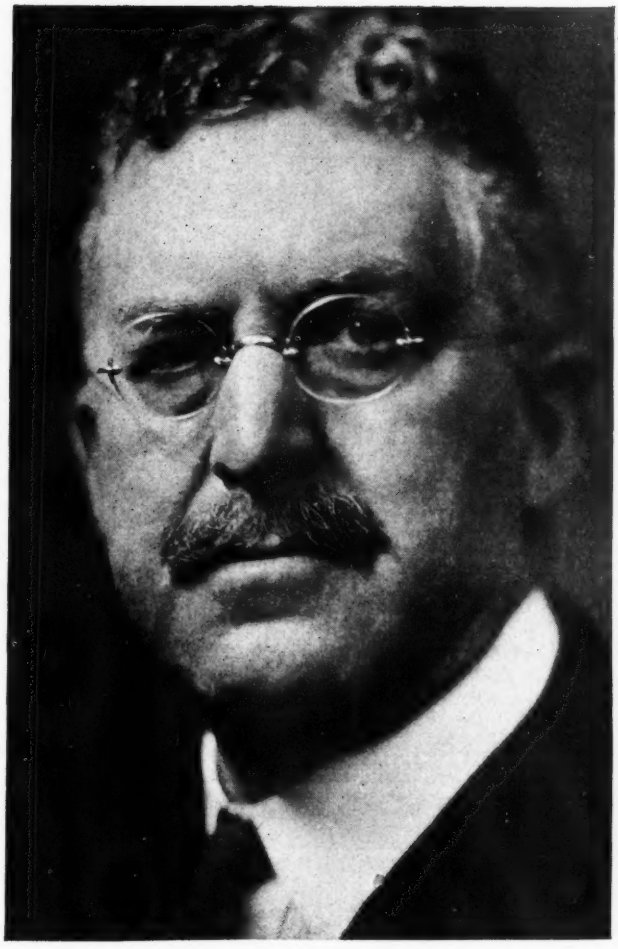
MR. LYNNWOOD FARNAM
Who played the dedicatory numbers on Town Hall organ

PEDAL: V 3.R 3. S 12. B 9. P 132.

1	16′	SUB BASS—44
2	..	VIOLONE No. 13-G
3	..	BOURDON—44
4	..	BOURDON No. 21-s
5	8′	Octave No. 1
6	..	Gedeckt No. 3
7	..	STILL GEDECKT No. 21-s
8	4′	Flute
9		Mixture
10	16′	TROMBONE—44
11	..	FAGOTTO No. 31-S
12	8′	Tromba No. 10

GREAT: V 8. R 10. S 8. B —. P 610.

13	16′	VIOLONE—61
14	8′	DIAPASON—61
15	..	CLARIBEL FLUTE—61
16	..	CHIMNEY FLUTE—61
17	4′	OCTAVE—61



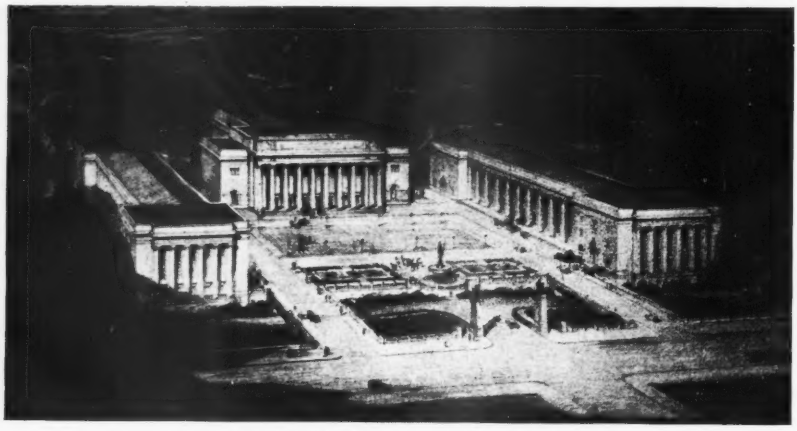
THE HON. PHILIP BEROLZHEIMER

Chamberlain of the City of New York, graduate organist and lover of the organ, who is chiefly responsible for the development of things musical in official New York

18 .. FLUTE—61
19 2′ FIFTEENTH—61
20 III. MIXTURE—183

SWELL: V 15. R 18. S 15. B —. P 1266
21 16′ BOURDON—73
22 8′ DIAPASON—73
23 .. GAMBA—73
24 .. SALICIONAL—73
44 .. GAMBA CELESTE—73
45 4′ ORCHESTRAL FLUTE—61
46 8′ ENGLISH HORN—61
47 .. FRENCH HORN—61
48 .. TUBA—73
Tremulant

COUPLERS: 25
PEDAL GREAT SWELL CHOIR SOLO (L)



NEW YORK'S PROPOSED MUSIC AND ART CENTER

Chamberlain Berolzheimer's most pretentious dream for the people of New York. Through courtesy of the Chamberlain we are privileged to reproduce the architect's sketch of the magnificent buildings in which the organ, under Chamberlain Berolzheimer's patronage, is to have so prominent a place

25 .. VOIX CELESTE—73
26 .. FLUTE CELESTE 2 Rks—134
27 .. GEDECKT—73
28 4′ VIOLIN—73
29 .. FLUTE—73
30 III. MIXTURE—183
31 16′ FAGOTTO—73
32 8′ TRUMPET—73
33 .. CORNO D'AMORE—73
34 .. VOX HUMANA—73
35 4′ CLARION—73
Tremulant

CHOIR: V 7. R 7. S 9. B 1. P 451.
36 8′ GAMBA—73
37 .. CONCERT FLUTE—73
38 4′ FLUTE—61
39 2⅔′ NASARD—61
40 2′ PICCOLO—61
41 1⅗′ TIERCE—61
42 8′ CORNO D'BASSETTO—61
A HARP—61 Bars
B Celeste (From Harp)
Tremulant

SOLO: V 6. R 6. S 6. B —. P 402.
43 8′ CELLO—73

4	S L	S L S	SC		L
8	GSCL	SCL	S L	G	
16		SCL S	SC		L

COMBINATION PISTONS: 32
P 6. to 5. S 6. C 5. L 4. T 3. Coup. 3

Old Trinity

A SERIES of programs marked the inauguration of the new organ, divided between chancel and gallery, replacing the comparatively modern chancel organ and the quite ancient gallery instrument. This rather unexpected change in the instrumental equipment of New York's ancient landmark follows closely upon a no less remarkable change in the calling of Mr. Channing Lefebvre to the organistship from the ranks of the younger or perhaps youngest generation of organists—though the appointment was well merited because of the exceptional apprenticeship through which Mr. Lefebvre attained an equipment suffici-

NEW YORK'S OLD TRINITY

Looking across the church-yard, from one of the sky-scrapers in the rear (on Trinity Place just south of the old Guild office). The largest twin-structure building is the Equitable; the Bankers Trust has built a pyramid on its roof. Wall Street, were it to continue across Broadway, would enter the main door of Old Trinity and pass down the center aisle to the chancel. This view was taken especially for THE AMERICAN ORGANIST

ent to cope with the difficult problems of old Trinity's music.

Comment should be made on the Pedal Organ which is accorded special praise by all who hear it under adequate circumstances. It is unusually virile and yet the specifications do not show anything unusual; perhaps its strength and character may be partly derived from the manuals by couplers, but whatever it is, it is worthy of special study on the part of students of organ design—and if any find the key to the special effectiveness of this Pedal Organ by all means let him mark it for the rest of us.

It is an unusual record for one builder at the same time to displace a historic old instrument in a historic old church, and install an almost-municipal organ in the public's own Town Hall in the American Metropolis; the joint installations, representing instruments for diametrically opposite purposes, both of them in famous places, were an achievement for their builder.

Mr. Moritz E. Schwarz, supervisor of public school music in Jersey City, designer of the Midmer organ in Lincoln High, the only school organ in Jersey City, remains in association with Mr. Lebebvre. It was formerly his severe duty to grapple with the antiquated console in the gallery; now that one console displaces the two, his duties will be, undoubtedly, considerably lightened in more ways than one, as those who know the touch of the old console will easily agree.

NEW YORK—OLD TRINITY

Builder: Skinner Organ Co.
Organists: Mr. Channing Lefebvre and Mr. Moritz E. Schwarz
Dedicated March 10, 1924

Voices	P 13.	G 15.	S 24.	C 10.	L 8.	T 70.
Ranks	13.	17.	29.	10.	8.	77.
Stops	17.	15.	24.	10.	8.	74.
Borrows	4.	—.	—.	—.	—.	4.
Pipes	416.	1037.	2021.	610.	594.	4678.

PEDAL V 13. R 13. S 17. B 4. P 416.
1 32′ DIAPASON—32
2 16′ DIAPASON—32
3 .. Diapason No. 18-G
4 .. BOURDON—32
5 8′ OCTAVE—32
6 .. GEDECKT—32
7 4′ FLUTE—32
8 32′ BOMBARDE—32
9 16′ TROMBONE—32
10 .. Trumpet No. 42-S
11 8′ TROMBA—32
12 4′ CLARION—32

Chancel
13 16′ SUB BASS—32
14 .. BOURDON—32
15 .. Bourdon No. 47-S
16 8′ OCTAVE—32
17 .. Gedeckt No. 52-S

GREAT: V 15. R. 17. S 15. B —. P 1037.
18 16′ DIAPASON—61
19 8′ DIAPASON FIRST—61
20 .. DIAPASON SECOND—61
21 .. ERZAHLER—61
22 .. CLARIBEL FLUTE—61
23 4′ OCTAVE—61
24 .. FLUTE—61
25 2′ FIFTEENTH—61
26 III. MIXTURE—183
27 8′ TROMBA—61

Chancel
28 8′ DIAPASON FIRST—61
29 .. DIAPASON SECOND—61
30 .. WALD FLUTE—61
31 4′ OCTAVE—61
32 .. FLUTE—61

SWELL: V 24. R 29. S 24. B —. P 2021.
33 8′ DIAPASON—73
34 .. SALICIONAL—73
35 .. VOIX CELESTES—73
36 .. CLARABELLA—73
37 .. FLUTE CELESTE II Ranks—134
38 4′ OCTAVE—73
39 .. FLUTE—73
40 2′ FLAUTINA—61
41 III. MIXTURE 15, 17, 19—183
42 16′ TRUMPET—73
43 8′ CORNOPEAN—73
44 .. OBOE—73
45 .. VOX HUMANA—73
46 4′ CLARION—73
Tremulant

Chancel
47 16′ BOURDON—73
48 8′ DIAPASON—73
49 .. SALICIONAL—73
50 .. AEOLINE—73
51 .. UNDA MARIS—73
52 .. GEDECKT—73
53 4′ FLUTE—73
54 III. MIXTURE—183
55 8′ CORNOPEAN—73
56 .. CORNO D'AMORE—73

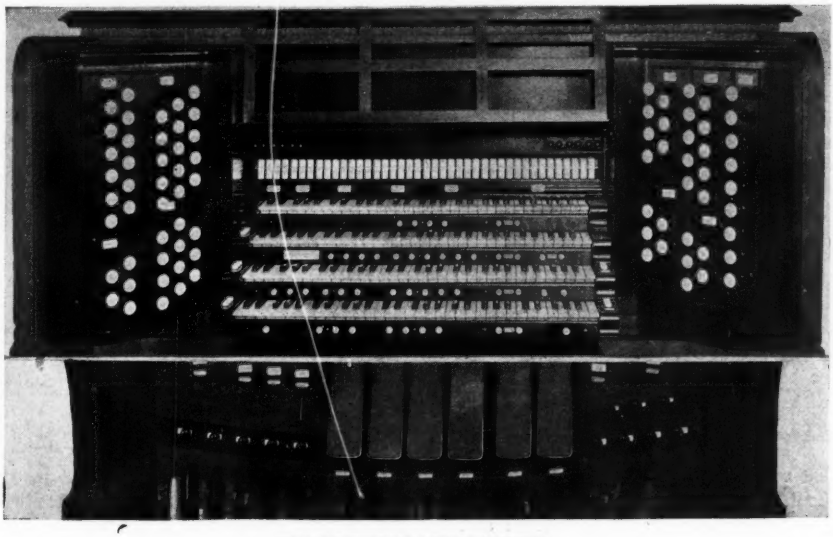
CHOIR: V 10. R 10. S 10. B —. P 610.
57 8′ DIAPASON—61

58 .. CHIMNEY FLUTE—61
59 4′ FLUTE—61
60 2⅔′ NAZARD—61
61 2′ PICCOLO—61
62 8′ ENGLISH HORN—61

CHANCEL
63 8′ DULCIANA—61
64 .. MELODIA—61

16′ SsCeL Ss S L
(Small letters index Nave Organ couplers)
COMBINATION PISTONS: ABSOLUTE: 39
Nave: P 5. G 5. S 6. C 4. L 4.
Chancel: 2. 3. 4. 3.
Tutti 3.

ACCESSORIES:
Manuel 16′ stops off



OLD TRINITY'S NEW SKINNER

Left stop-jambs control the Pedal and Swell, with Nave Organs at the top and Chancel below; right groups are Choir and Great Nave (top) and Chancel (bottom), and Solo. The Couplers are, left to right: Chancel Pedal, Unison, Octave; Nave Pedal, Unison, Octave. Pedal Levers, left; All Swells, Chancel, Both, Nave; right: Chancel and Nave Sforzandos. The four sets of double pistons under the right end of the respective manuals are labeled Ped. to Man.

65 4′ FLUTE—61
66 8′ CLARINET—61
Tremulant

SOLO: V 8. R 8. S 8. B —. P 594.
67 8′ GAMBA—73
68 .. GAMBA CELESTE—73
69 .. FLUTE—73
70 16′ OPHECLEIDE—73
71 8′ TUBA—73
72 .. TUBA MIRABILIS—73
73 .. FRENCH HORN—73
74 4′ CLARION—73
Tremulant

COUPLERS: 33

	PEDAL	GREAT	SWELL	CHOIR	SOLO
4′	S L	Ss L	Ss	SsC	L
8′	GSCL	SsCeL		Ss L	G

Crescendo Coupler
Chancel Sforzando (Manual and Pedal pistons)
Nave Sforzando (Manual and Pedal pistons)

REVERSIBLES:
Great to Pedal
Swell to Pedal
32′ Bombarde
32′ Diapason

CRESCENDOS:
Chancel Swell
Nave Swell
Choir
Solo
Nave Register
Chancel Register

Atlantic City High School Organ

A Brief Digest of the Achievements in Organ Building Represented by the Many Specialties Introduced In the World's Largest High School Organ

By EMERSON L. RICHARDS

THE BASIC IDEA supporting the design of the Atlantic City organ was not to build just another big organ. Granted money and space, almost anyone can design a very large instrument. Our efforts were directed toward the production of a true concert organ, while at the same time endowing it with the greatest degree of flexibility and tonal color.

No single school of organ design dominates the ensemble; but what was considered to be the best of each school, together with some radical ideas of the designer, were incorporated in the general scheme.

It was inevitable under the circumstances that many mooted questions of organ design should receive a practical demonstration. Such hitherto debateable questions as high versus low pressure Diapasons; double harmonic Tubas; unenclosed Tubas; reed Mixtures; and unit augmentation, have all been reduced from the realm of theory to actual practise.

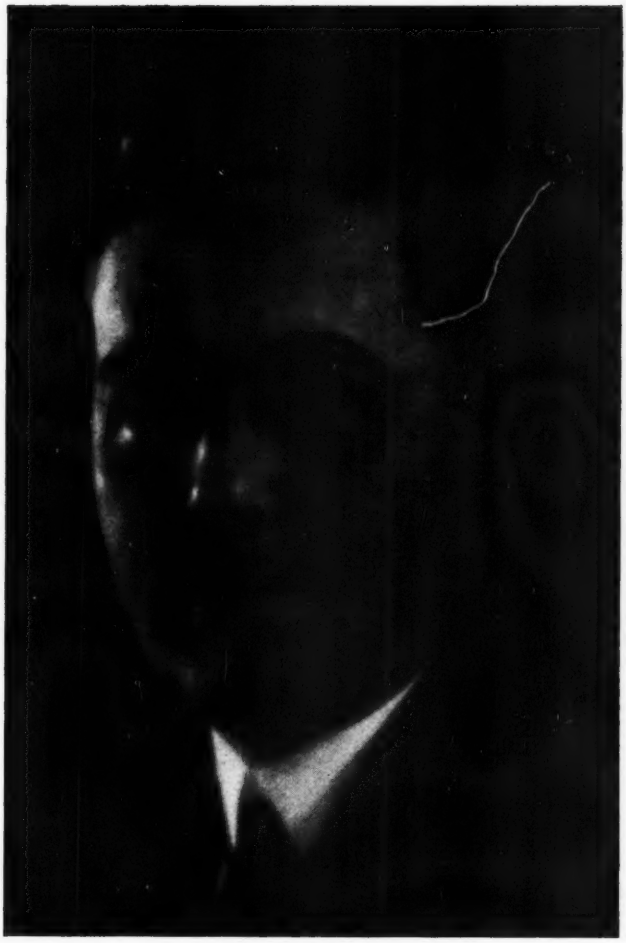
Undoubtedly various organists will not agree as to lessons to be drawn from the demonstration but at least for the first time we have in one organ under identical conditions the concrete results.

The Diapason experiment is most interesting. Standing side by side, we have the high pressure, high cut, narrow mouth, leather lip Hope-Jones type and the wide mouth, low cut, low pressure Shultz type Diapason. Determination of which is the better is not easy. It depends in no small measure upon the musical training of each individual. It may be said generally however that the Hope-Jones type embodies greater development of the ground tone with a great sense of weight and dignity, undoubtedly of greater carrying power. Considering the smaller scale, the Shultz type is nearly as loud when heard close at hand, but is of a very different quality. It inclines more to a silvery ring. Without being stringy its color is vastly brighter and is somewhat more tractable in the build-up. The low pressures combine well with little loss of power, there being no tendency toward sympathy. Where only one Diapason is to be included, our experience seems to indicate that the Hope-Jones type is to be preferred, to be followed by the low pressure type where the size of the organ admits.

There can be no debate about the harmonic Tubas. They are undoubtedly in a class by themselves. Greater purity, trebles that balance the bass, more stable tuning and regulating, and real reed quality to the very top are the advantages. It is no longer necessary to use closed tone reeds to obtain smoothness. Such reeds, inclining as they do toward flute tone, have a tendency to muddy the ensemble. The double harmonic reeds give refined quality with even greater power and brilliance.

The Tuba Sonora demonstrates that the drive against the unenclosed Tuba has been over-done. For a thrilling climax it is unexcelled; even in solo passages it is capable of wonderful effects. The clear, ringing, jubilant tone in the Atlantic City example holds its own against the entire Diapason chorus and gives an effect not to be found in any other American organ.

The reed mixtures, "Trombone Chorus," is another demonstration that has proved an unqualified success. No one, not even the builders, believed this experiment to be practical. Mr. Siebert Losh alone was sympathetic, although doubtful; but the result has more than justified its trial. "A fifty stop organ by itself," was the instant comment of a veteran voicer when he first heard it. Our confidence in the result was largely based upon the knowledge that the Trombone reed develops the fifth to a very large extent, and that consequently emphasis



SENATOR EMERSON L. RICHARDS

Who has been favorably known and highly esteemed in the organ world in recent years through his masterful writings on the technical subject of organ building. His thinking is clear, his statements concise and to the point, and his writings about others always kindly and considerate; if he has endeared himelf to the profession by his genuine interest and courtesy, he has increased the esteem in which he is held a thousand fold wherever he has become known personally among organists. He is a member of the New Jersey-New York Bridge Commission, an Atlantic City business man, an attorney, a competent organ architect, an accomplished organist, and the designer and owner of one of the largest residence organs in his native State. The Atlantic City High School organ, built to his extremely exhaustive specifications, is a monument to his knowledge of organ design, and his liberality of viewpoint—for he has been willing to incorporate principles of design advocated by other authorities but not yet adequately given their trial in American organ building. Of Senator Richards the American organ world is justly proud.

of the off-unison ranks would undoubtedly result in the reinforcement of the partials, and the resultant increase of the ground tone, that produces a virtual blaze of tone. The success of the unit augmentation as applied to this organ is beyond question.

The writer has already to some extent given his ideas upon this subject in previous articles in this magazine. Without undue repetition, the principle of unit augmentation is to be applied in such manner as not to violate the fundamental principle of true organ design. This means that in no case are the fundamental ranks of the organ to be unified so as in any way to effect the ensemble, but that unit augmentation is to provide for greater flexibility and, most important of all, new tone colors by means of derived harmonic augmentation. This principle, as applied in this organ, has opened an entirely unexplored field of tone color production.

It will be noted from the specification that most of this harmonic augmentation is derived from the floating organ, which augments through the Orchestral or Choir division by means of separate stop-keys, uniting the unit rank at desired pitch to either division. Much unit augmentation has been done in the case of the Pedal, with such results that in the opinion of many organists the Pedal is the finest and most outstanding division of the organ.

THE GREAT ORGAN

THE Great Organ is, as it should be, the foundation of the entire tonal design. Very few organs can boast of a Diapason Chorus so extensive as that provided here. There are not less than nineteen ranks of Diapason quality, of which six are unison pitch. There are three Mixtures, the Rauschquinte, which is unenclosed; the Cornet Mixture, which is intended for the medium full organ only; and the Grand Cornet. This Mixture is virtually an organ in itself, standing upon a separate seventy-three note chest (511 pipes) and each of the seven ranks draws separately. The gravest rank is an 8′ Principal. Any or all of the ranks can be drawn separately, by means of individual tablets that are grouped to the left of the main stops on the Great stop panel. They do not come on until the Grand Cornet Stop-key is depressed. Thus the Mixture may be set with any number of ranks playing, or for special effects any particular rank may be used individually. The pipes are of the wide-mouth, low pressure variety similar in design to the low pressure Diapason but winded on 7½″. The Grand Diapason is voiced on 7½″ wind, is of the Hope-Jones type, made of heavy metal, and, as above indicated, gives a big, prevading tone. The First Diapason is of the Shultz model. It is made of very heavy spotted metal with a mouth as wide as the pipe, low lip, very fully blown upon 3¾″ pressure. The pipes in this rank are exact duplicates of the famous Shultz diapason at Tyne Dock and are made from sample pipes procured in England through the kind offices of Mr. George Ashdown Audsley.

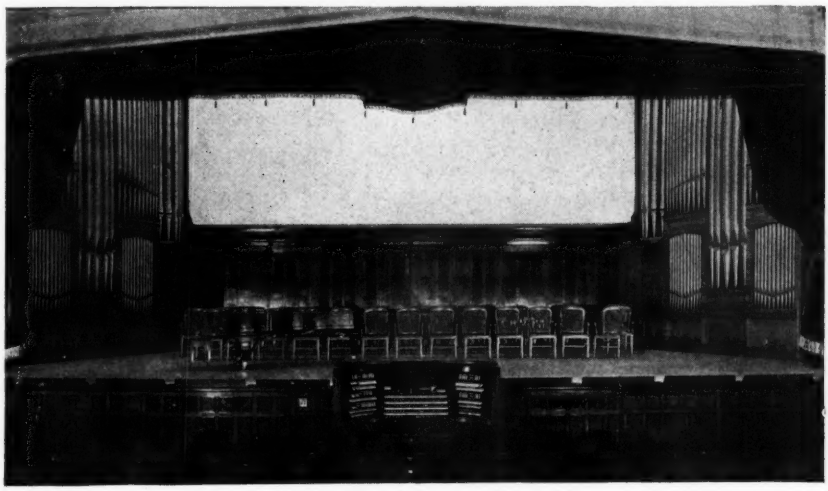
The Second Diapason is voiced very much like the first except that the mouth is slightly smaller and the scale is somewhat smaller. It is made of heavy planed metal and is similar in scale to the Shultz Diapason at Armley. The Phonon is voiced like the modern high pressure Diapason but without a leathered lip.

The manual Trumpets are voiced to provide additional brilliance for the Diapasons without changing the quality of the foundation chorus. The additional material in this division provides the usual accompanimental stops with the exception of the Tuba Sonora. This register is one of the outstanding features of the organ. Voiced upon 20″ wind, unenclosed, and standing immediately back of the case, it provides a body of tone of almost overwhelming grandeur. When used in solo it requires the entire Diapason Chorus to provide a suitably balanced accompaniment. Made of very heavy metal, the rank is noteworthy because it is the only doubly harmonic reed in the United States. The resonators are of normal length to F-sharp, where the first harmonic begins. This is carried up as a single harmonic to g^2, when the pipes jump to their double harmonic length and continue to the top of the compass, the pipes actually speaking their third harmonic. The effect is to provide a wonderfully clear tone of suitable strength to balance the bass, a feature in which most reeds fall short. It likewise admits of dispensing with the usual flue pipes in the upper octave. As an example of high pressure reed, it is probably not excelled in any other American organ.

THE SOLO ORGAN

THE Solo division is noteworthy for its

variety of reeds. It has a battery of Tubas upon 20″ pressure. The Tuba Magna is a unit doubly harmonic in the upper octaves and carried to the top note of the Clarion by means of trebly harmonic pipes. To avoid weakness in the middle register, due to unification of the reed, a Royal Trumpet has been introduced. This being of fiery reed character adds brilliancy as well as depth to the solo reed chorus. Another novelty is the Grand Vio's. These two strings are the most powerful the writer has ever heard in an organ. Their design is quite unusual. When drawn with the unison Diapasons they develop such a body of string tone as to be capable of dominating even the unison Diapasons. Among the smaller reeds, the French Horn and the Saxaphone are very characteristic of the orchestral instrument. The two flutes are excellent. The Stentorphone is a true Diapason of somewhat novel design.



ATLANTIC CITY HIGH SCHOOL ORGAN

Atlantic City has long been famous for its exposure, of one or another kind; now it shall be for its exposed organ pipes and the organs that lie behind them. The unusual five-manual console grew up from the original four-manual but a few months after the completion of the instrument, after this photo was taken.

THE PEDAL ORGAN

THE Pedal Organ with its three 32's provides a very massive foundation. By extending suitable ranks, a Seven Rank Mixture has been provided in addition to the Grand Cornet Mixture playable from the Great.

THE ORCHESTRAL ORGAN

THIS organ has been called the Orchestral rather than the Swell because it lacks some of the features found in a true Swell Organ. It is made up entirely of strings and reeds, there being no less than thirteen ranks in the string chorus, including a soft but very fine String Mixture. The variety of the strings makes almost any orchestral effect possible. Situated between the Orchestral and the Choir swell box is a third swell box containing a floating unit organ. This unit supplies the necessary flute tone for the orchestral division and likewise a large number of off-unison harmonic ranks which constitute the most radical departure from conventional tonal design. The combinational possibilities of the Twelfth, the Grosse Tierce, and the Seventeenth in the floating division, with the unisons in the Orchestral or choir divisions, result in tone colors entirely different from those to be found in the usual organ, providing a seemingly inexhaustible supply of new tonal effects.

THE CHOIR

THE Choir division possesses a novelty in the unified Dulciana. The effect of this

Dulciana chorus must be heard to be appreciated. The 1′ when drawn with other Choir voices produces a sparkling effect of great charm. Space does not admit of detailed description of other registers in this division.

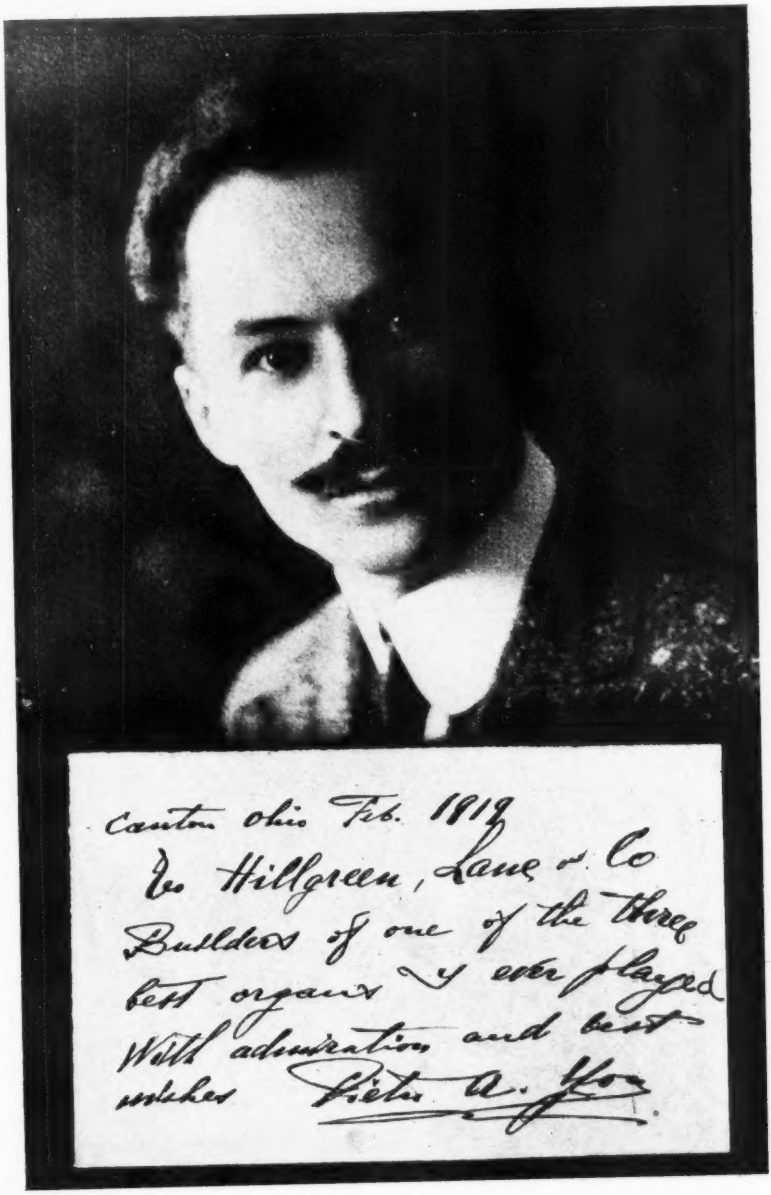
ONE OF THE TWIN CASES

of the largest public school organ in the world, presenting an attractive arrangement in duplicate at either end of the stage. Simplicity is combined with symmetry to produce a more commanding effect than is appreciable from the present photo.

THE ANTIPHONAL ORGANS

SITUATED in the left gallery is the Trombone Chorus. From two ranks of reeds on 10″ pressure a reed mixture has been produced which draws at 16′, 8′, 5⅓′, 4′, and 2⅔′. The result is a most surprising effect. The off-unison ranks, absorbed in the unison ranks, produce a most amazing reed chorus which fills the whole auditorium with a dominating body of sound. Directly opposite is the Echo division containing two excellent reeds, a string, and a pair of beautiful Spitzflotes. One of these flutes is unified and by means of harmonic augmentation a number of synthetic solo effects of great charm have been produced.

There are a multitude of soft effects of peculiarly refined quality in the organ. Among these may be mentioned the 8′ Harmonic Flute in the Great, a pair of lucious wood Flute, a very beautiful Unda Maris on the Choir, and the Gemshorn Celeste of remarkable utility in the floating division.



Canton Ohio Feb. 1919
To Hillgreen, Lane & Co
Builders of one of the three
best organs I ever played
With admiration and best
wishes Pietro A. Yon

HILLGREEN-LANE CONSOLE
HOLY TRINITY CHURCH
NEW YORK CITY

We aim to incorporate in our Organs every mechanical accessory of practical utility, but to carefully avoid hazardous complications; for here, as in all structures, vital or mechanical, stability is in inverse ratio to complexity.

Our system of construction is everywhere recognized by the expert interpreter as the ideal of mechanical directness and efficiency.

All innovations or departures from traditionary features of construction sanctioned by the

AMERICAN GUILD OF ORGANISTS

have been either pre-conceived or adopted by us, and an intelligent analysis of our specifications will disclose the fact that nothing more complete is being produced by Organ Builders anywhere.

HILLGREEN-LANE ORGAN
HOLY TRINITY CHURCH
NEW YORK CITY

JOHN CUSHING, *Organist*

The grill filled arches permit a maximum of tonal shading. Dignity of design here vies with tonal grandeur.

HILLGREEN, LANE & COMPANY

BUILDERS OF PIPE ORGANS

AT

ALLIANCE, OHIO

Branches and Service Stations at

DALLAS, TEXAS: The Will A. Watkins Co.
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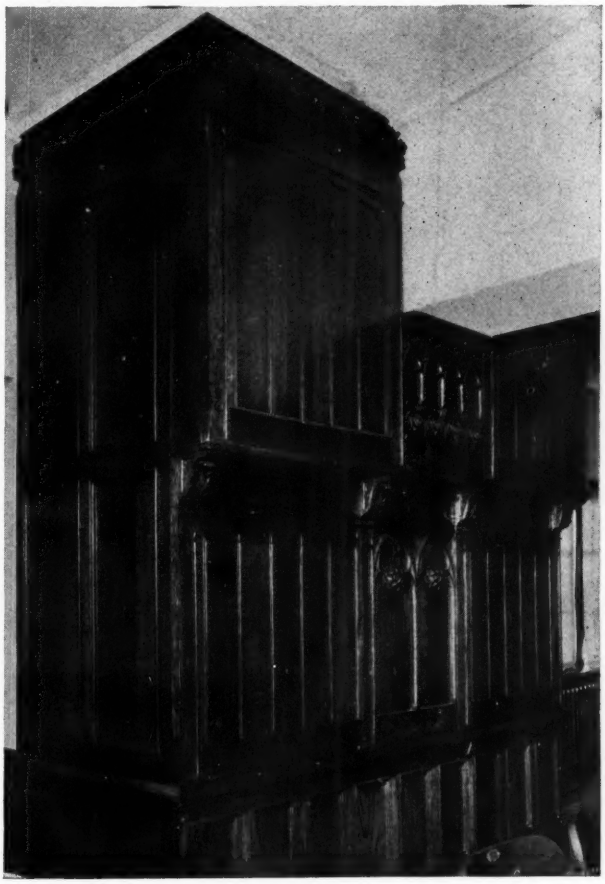
NEW YORK, N. Y.: G. F. Dohring, Room 427, 225 Fifth Ave.
OMAHA, NEBRASKA: Pitts Pipe Organ Co., 1913 Clark St.

The Orchestral division boasts some beautiful strings. The reed work is particularly good, both in quality and in the avoidance of repetition considering that there are a reactionary viewpoint. The use on the manual of the 32′, the unenclosed Tuba, and low pressure Diapasons are all characteristic of the older school of organ design.



THE TROMBONE CHORUS

is located in the gallery and its visible crescendo shades open directly into the auditorium without any case-work. Again Senator Richards is willing to try something new, and since the audience does not face the moving crescendo shades there should be the minimum of distraction and the maximum of effectiveness. The excellent photos of the Atlantic City organ are all by Atlantic Photo Service whose work is of a high grade of excellence.

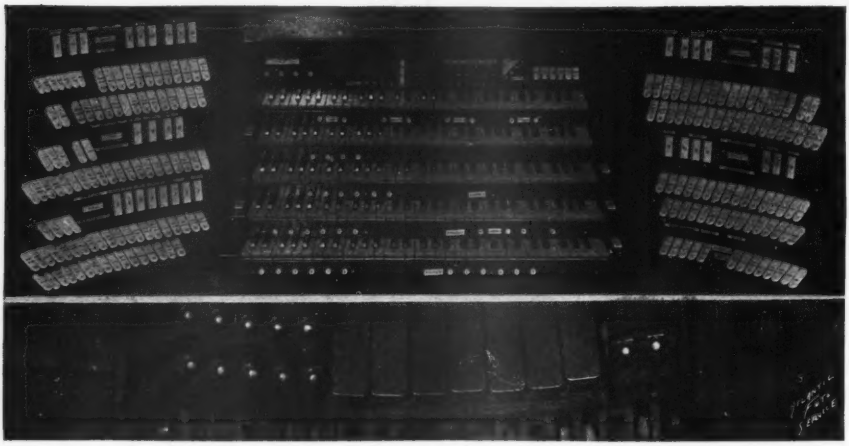
twenty different reeds, all of which are quite distinctive in tone color, it marks a real achievement upon the part of the voicer. An extended description of these various voices would be out of place in this article.

While in general the organ represents a number of advanced theories in organ design it also represents to a certain extent Against this we have an application of the extension system, not as found in the so-called unit organ, but in what the writer believes to be its true function. Whether we have succeeded or not can best be judged by actual demonstration. Undoubtedly many organists will have this opportunity during the Convention of the

National Association of Organists at Atlantic City.

Each division of the organ has been designed to make it a distinctive tonal entity of a sharply contrasting quality; the Great Organ, Diapasons and foundation; the Solo, reeds; the Orchestral, strings and wood wind; the Choir, accompanimental and flutes; and a Pedal capable of supplying a suitable bass for any combination.

The Pedal comprises a very complete scheme of harmonic development by means of extensions of the parent ranks, in addition to which the Grand Mixture is likewise playable from the Pedal. It shows what can be accomplished in the way of supplying an extensive Pedal by means of augmented ranks. Another important feature is that more than half of it is enclosed, two of the 32's being in this category. This is one of the few 32′ reeds that has been placed in a swell box and the only known example of a 32′ open register.



A SENATOR'S IDEA

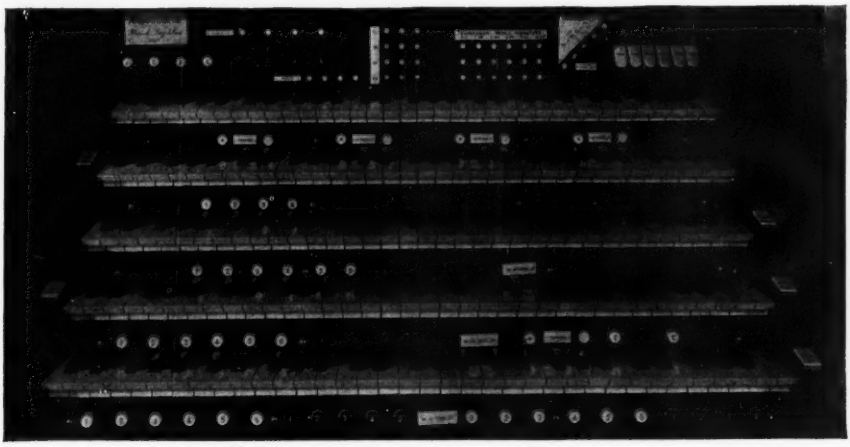
of what a Console should be. The Atlantic City High School console was put on paper by Senator Richards before it was translated into wood and ivory by the Midmer-Losh factory. Compare this console with its 218 tongues and tablets, to the San Francisco console of 154 knobs designed by an English concert organist who did not understand American ideas of efficiency, and a correct estimate of the achievement of console convenience will result. The knob system to accomodate only 154 knobs demands jambs rising 125% above the top manual, while the tongue-and-tablet system rises only 67% higher and accomodates 218 tongues and tablets. Players are more guided by prejudices and habits than by scientific efficiency and convenience when they impose their wishes on a builder. But time and tide wait for no man. Progress is coming. The Senator's console is a step in advance, even if either hand can control only one half of the organ.

THE CONSOLE

THERE are some novelties in the console design. Large size stop-tongues situated in curved panels placed at a general angle of forty-five degrees have been used in place of stop-knobs. The couplers in the form of rocking tablets are placed in the same panel as the stop-tongues and grouped with the manual affected, thereby permitting them to be placed on the combination pistons. Every movement on the console is a visible movement and where the action does not move the stop or coupler physically, an indicator light shows that the movement has been made. The movable combination pistons are instantaneously adjustable at the console. In addition to the movable combination pistons there is a series of blind combination pistons which augment the divisions to which they are appended without disturbing the stop combination then in use. They have proved very successful, particularly in providing a full manual combination without disturbing a solo combination already set on the stop keys. A system of signal lights in the indicator board advises when the blind combination pistons are playing.

The organ is located in semi-chambers on both sides of the stage in the auditorium of the High School. The school, recently erected at the cost of over two million

dollars, contains an auditorium seating twenty-two hundred people. Recitals assisted by noted soloists are given by the city organist, Mr. Arthur Scott Brook, every Sunday afternoon at 3.15 and on Thursday evenings at 8.15 during the winter and spring seasons. All the recitals are free and are given as part of the general educational program inaugurated by the Board of Education.



ANOTHER FIVE-MANUAL

to America's credit—and a creditable job too. It is all genuine organ and no padding. Originally built as a four-manual, and completed as such; then suddenly the funds came down from the gods and the fifth manual was immediately translated into an actuality instead of reposing on paper for future years to translate. Both Dual and Absolute pistons are provided, and the indicators for the Duals are nicely arranged over the top manual, with General to the top left and Pedal under their right end (and a set of 4 Absolute and 4 Dual pistons between them in one straight row); in central position are four sets of three each for the manual divisions, and to their right are six sets of three each for the six crescendos; to the right is a set of 6 from pp to ff for the Register Crescendo, with Tuba indicators under them, and 6 Crescendo Selectives to the right. The rocking-tablets under the Orchestral and Choir control the Antiphonal, which is also playable from the top manual. Tremulants are controlled by rocking tablets in the right key cheeks.

The organ was built for the Board of Education of Atlantic City by Midmer-Losh, Inc., whose organization now includes well-known artists and engineers whose enthusiasm has resulted in carrying out the designer's ideas with the greatest satisfaction, far exceeding both his expectations and, in very many instances, the requirements of the contract. All the registers were made and voiced in the Midmer-Losh factory with the exception of the Saxophone, Kinura, and Musette which were voiced by Mr. Anton Gottfried, and the Chimes and Harp which were voiced by Mr. R. H. Mayland.

ATLANTIC CITY HIGH SCHOOL

Architect: Senator Emerson L. Richards
Builder: Midmer-Losh Inc.
Organist: Mr. Arthur Scott Brook
Completed Dec. 20, 1923.

Specifications are in accord with the principles adopted for specifications accepted for publication in The American Organist. It was with reluctance that the very unusual specification-form submitted by the Architect was abandoned as being too complicated to furnish ready reference in comparison with the world's other great organs.

V:	P 2.	G 19.	O 22.	C 9.	L 20.	T 72.
R:	2.	28.	27.	9.	20.	86.
S:	34.	33.	35.	29.	34.	165.
B:	32.	14.	13.	20.	11.	90.
P:	107.	1840.	1899.	585.	1343.	5774.

PEDAL: V 2. R 2. S 34. B 32. P 107.

Unenclosed (7½″, 10″, and 20″ Wind)

1.	32′	Bourdon No. 37-G
2.	21⅓′	Quint Bourdon No. 37-G
3.	16′	DIAPASON—56
4.	..	Diapason No. 35-G
5.	..	Cone Gamba No. 41-G
6.	..	Bourdon No. 37-G
7.	8′	Diapason No. 3
8.	..	Bourdon No. 37-G
9.	4′	Diapason No. 3
10.	16′	Tuba Sonora No. 46-G

11. 8′ Tuba Sonora No. 46-G
12. 4′ Tuba Sonora No. 46-G
13. 2⅔′ Tuba Sonora No. 46-G
14. 2′ Tuba Sonora No. 46-G

Chamber 3

15. 32′ Contra Violone No. 50-G
16. 16′ Dulciana No. 103-C
17. .. Contra Violone No. 50-G
18. .. TIBIA MAJOR—51
19. .. Lieblichflote No. 82-0
20. 10⅔′ Quint Tibia No. 18
21. 8′ Violone No. 50-G
22. .. Tibia Major No. 18
23. .. Lieblichflote No. 82-0
24. 6⅖′ Tierce Celeste No. 133-L
25. 5⅓′ Quint Tibia No. 18
26. 4 4/7′ Septieme Celeste No. 133-L
27. 3⅕′ Seventeenth Celeste No. 133-L
28. VII. Grand Cornet No. 55-G
29. 32′ Bombarde No. 141-0
30. 16′ Tuba No. 140-L
31. .. Bombarde No. 141-0
32. .. Basset Horn No. 100-0
33. .. Oboe No. 79-0
34. 8′ Bombarde No. 141-0

GREAT: V 19. R 28. S 33. B 14. P 1840.

Unenclosed (3¾″ and 7½″ Wind)

35. 16′ *DIAPASON—61
36. .. Cone Gamba No. 41
37. .. BOURDON—73
38. 8′ GRAND DIAPASON—73
39. .. *DIAPASON FIRST—61
40. .. *DIAPASON SECOND—61
41. .. CONE GAMBA—85
42. .. FLUTE OVERTURE—61
43. 4′ Diapason No. 38
44. .. *OCTAVE—61
45. II. *RAUSCHQUINTE—122 (2⅔′ + 2′)
46. 8′ TUBA SONORA—97 (20″ Wind) *3½″ Wind

Chamber 2 (7½″ Wind)

47. 32′ Contra Violone No. 50.
48. 8′ DIAPASON PHONON—61
49. .. HORN DIAPASON—61
50. .. VIOLONE—85
51. .. TIBIA CLAUSA—61
52. .. FLUTE HARMONIQUE—61
53. 4′ FLAUTO TRAVERSO--61
54. III. CORNET MIXTURE—183 1⅗′—1⅓′—1′
55. VII. GRAND CORNET—427
56. 8′ Principal No. 55
57. 5⅓′ Quint No. 55
58. 4′ Octave No. 55
59. 3⅕′ Tierce No. 55
60. 2⅔′ Larigot No. 55
61. 2⅖′ Septieme No. 55
62. 2′ Super Octave No. 55
63. 16′ Trumpet No. 64
64. 8′ TRUMPET HARMONIC—85
65. 4′ Trumpet Harmonic No. 64
A. (8′) Harp (From Solo)
B. .. Chimes (From Solo) Tremulant

ORCHESTRAL: V 22. R 27. S 35. B 13. P 1899.

Chamber 4 (7½″ Wind)

66. 16′ CONTRA GAMBA—73
67. 8′ GAMBA—73
68. .. GAMBA CELESTE—73
69. .. VIOLIN—73
70. .. VIOLINA VIBRATO—73 (Sharp)
71. .. VIOLINA VIBRATO—73 (Flat)
72. .. VIOLA—73
73. .. VIOLA CELESTE—61
74. 4′ VIOLINA—73
75. 2⅔′ NAZARD—73
76. III. STRING MIXTURE—183 10-12-15
77. 16′ Oboe No. 79
78. 8′ CORNOPEAN—73
79. .. OBOE—97
80. .. VOX HUMANA—61
81. 4′ Oboe No. 79 Tremulant

Chamber 5: Duplexed (7½″ Wind)

82. 16′ LIEBLICHFLOTE—61
83. 8′ GEMSHORN—73
84. .. GEMSHORN CELESTE—78
85. .. CLARABELLA—80
86. .. GEDECKT—85
87. .. QUINTADENA—73
88. 5⅓′ Gemshorn No. 83
89. 4′ Gemshorn No. 83
90. .. Clarabella No. 85
91. .. Gedeckt No. 86
92. .. Quintadena No. 87
93. 3⅕′ Gemshorn Celeste No. 84
94. 2⅔′ Clarabella No. 85
95. .. Gedeckt No. 86
96. 2′ Gedeckt No. 86
97. 1⅗′ Gemshorn Celeste No. 84
98. IV. MIXTURE—244
99. 16′ Basset Horn No. 100
100. 8′ BASSET HORN—73 Tremulant

CHOIR: V 9. R 9. S 29. B 20. P 585.

Chamber 6 (6″ Wind)

101. 16′ Dulciana No. 103
102. 8′ DIAPASON—61
103. .. DULCIANA—97
104. .. UNDA MARIS—61
105. .. VIOLA D'AMORE—61
106. .. CONCERT FLUTE—61
107. .. STOPPED FLUTE—61
108. 4′ Dulciana No. 103
109. .. CHIMNEY FLUTE—61
110. 2′ Dulciana No. 103
111. 1′ Dulciana No. 103
112. 8′ TUBA SONORA No. 46-G
113. .. CLARINET—61
114. .. BASSOON—61

Chamber 5: Duplexed (6″ Wind)

115. 16′ LIEBLICHFLOTE No. 82-0
116. 8′ GEMSHORN No. 83-0
117. .. GEMSHORN CELESTE No. 84-0
118. .. CLARABELLE No. 85-0
119. .. GEDECKT No. 86-0
120. .. QUINTADENA No. 87-0
121. 4′ Gemshorn No. 83
122. .. Clarabella No. 85-0
123. .. Gedeckt No. 86-0
124. .. Quintadena No. 87-0
125. 2⅔′ Gedeckt No. 86-0
126. 2′ Gedeckt No. 86-0
127. IV. MIXTURE No. 98-0
128. 16′ BASSET HORN No. 100-0
129. 8′ Basset Horn No. 100-0
Tremulant

SOLO: V 20. R 20. S 34. B 11. P 1343.

Chamber 3 (10″ Wind)

130 8′ STENTORPHONE—61
131. .. GRAND VIOL—61
132. .. VIOLE CELESTE—61
133. .. CELESTE MINOR—57
134. .. TIBIA PLENA—73
135. .. DOPPELFLOTE—73
136. 4′ Tibia Plena No. 134
137. .. Doppelflote No. 135
138. VII. GRAND MIXTURE No. 55-G
139. 16′ *Tuba No. 140
140. 8′ *TUBA—85
141. .. *BOMBARDE—85 (20″ Wind)
142. .. FRENCH HORN—61
143. .. COR ANGLAIS—61
144. .. SAXAPHONE—61
145. .. KINURA—61
146. .. MUSETTE—61
147. 4′ *Tuba No. 140
C. (8′) HARP—61
D. .. CHIMES—25
E. (4′) Harp (From No. C)
*20″ Wind

GALLERY:

TROMBONE CHORUS: *Crescendo 1* (10″ Wind)

148. 16′ TROMBONE—92
149. 8′ TROMBONE—73
150. 5⅓′ Trombone No. 148
151. 4′ Trombone No. 149
152. 2⅔′ Trombone No. 148

ANTIPHONAL: *Crescendo 1* (6″ Wind)

153. 8′ VIOLE SOURDINE—61
154. .. SPITZFLOTE—85
155. .. FLUTE CELESTE—49
156. 4′ Spitzflote No. 154
157. 2⅔′ Spitzflote No. 154
158. 2′ Spitzflote No. 154
159. 8′ FRENCH HORN—61
160. .. VOX HUMANA—61
Tremulant

COUPLERS: 37

	PEDAL	GREAT	ORCH.	CHOIR	SOLO
4′	O L	OC	OC	OC	L
8′	PGOCLA	OC*A G	CLA GO	LA GO	A
16′		POC	OC	OC	L

*Rocking Tablet

COMBINATION PISTON: 54

DUAL:	P 4.	G 3.	O 3.	C 3.	L 3.	T 4.
ABSOLUTE:	6.	6.	6.	6.	4.	4.

Trombone 1
Antiphonal 1

ACCESSORIES: MANUAL:
Cancel Bar for each division
Stop Cancel (cance's everything)
INDICATOR LIGHTS:
For all Dual Pistons
6 for Crescendo Pedals
7 for Register Crescendo stations
Crescendo Coupler
Tubas, when on
Sforzando
CRESCENDO SELECTIVES:
Diapason
String
Flute
Reed
General, no 4′ or 16′ Couplers
Full, with couplers
PEDAL ACCESSORIES:
Sforzando
Crescendo Coupler (to Orch.)
PISTONS:
2 for Solo
8 manual duplicates
CRESCENDOS:
Great (Box 2)

Orchestral (Box 4)
Choir (Box 6)
Solo and Pedal (Box 3)
Antiphonal (Box 1)

Register
Blowers: 7½ h.p. Kinetic
15 h.p. Kinetic
Percussion: Mayland

What the Builder Thinks of His Atlantic City Organ Giving Technical Details of Interest to All Organists and Lovers of the Organ

By C. SEIBERT LOSH

ONE YEAR was alloted for the construction and the instrument was completely delivered and fully in service one month prior to the date set, having been partially in service for six months previous. This is the more remarkable as the instrument contained so much new and distinctive tonal and mechanical material which had to be invented, designed, developed, and perfected for this particular instrument.

With the co-operation of the Architect, the space available was arranged to an excellent advantage—the main organ being located in chambers at each side of the stage and shelved upward in their rear portion; so that the material in the front of the chambers does not obstruct the tone of the pipes in the rear; also, the proscenium arch is not of an obstructive character.

Chambers were set aside for the Kinetic blowers in the basement and the wind regulators in an intermediate chamber, so that the organ chamber proper contains nothing but wind chests and pipes. Thus the slight sound of the high-pressure blowers and regulators is completely separated from the auditorium. These regulators are of the diaphragm type and provide an unusually stable control of wind pressures, which in this case vary from pipe pressures of three inches to twenty inches. This is considered amply adequate for the auditorium, which is of no more than desirable concert-room dimensions.

Among the original registers designed for this organ are the Harmonic Tubas, of which the upper notes are four times their natural length and give a power and brilliancy of tone not equalled by any similar registers and never before applied in an American organ. They are voiced not on the third overtone as is usual, nor on the fourth overtone as has been done in one or two recent English examples, but on the fifth overtone, which gives a thrilling brilliancy.

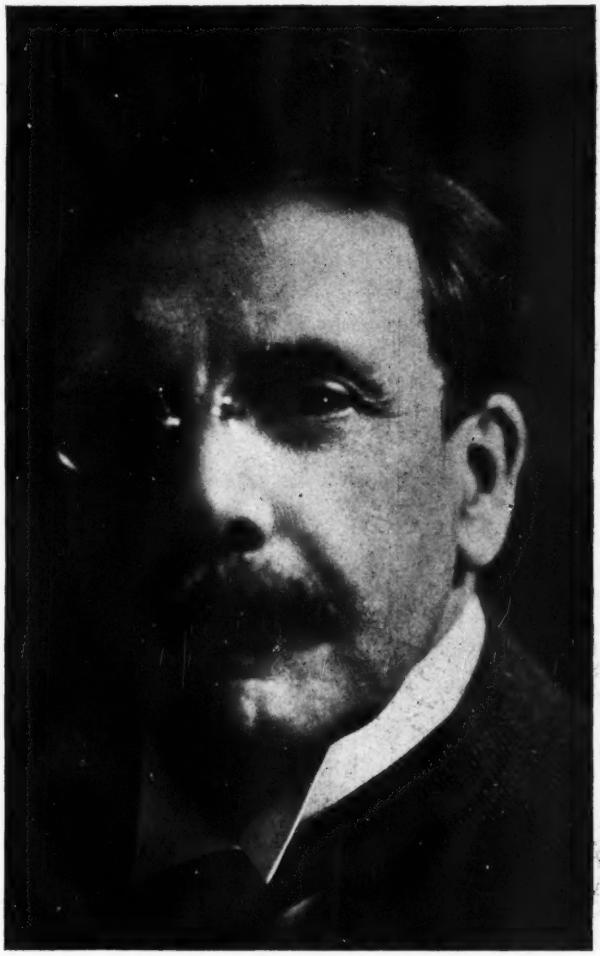
The other chorus reeds of this organ are generally of special scale and treatment, the fiery Great Trumpet and Trombone Chorus being of special slender but heavy resonators, producing a clear characteristic tone of great beauty. The Trombone Chorus in itself is a unique department related in a sense to the Bombarde Organs found in France. It is intended to represent the effect of the Trombone Chorus on the church steeple of the Moravians at Bethlehem for many years a feature of the Bach festivals. This feature has been worked out in detail by Senator Richards, to whom entire credit is due. The attention-compelling character of this department is emphasized by its special position at the side of the gallery very near the audience, its assertiveness controlled by a visible swell box of two-inch ornamentally finished oak.

The Bassoon of 8′ pitch possesses resonators of special design and shallots also of unique character and produces a new tone of the Oboe family, distinctive and characterful and of valuable coloring qualities especially as associated with the Strings.

A Cone Gamba of special design and voicing is the first existing specimen except one, and that also was built at the suggestion of Senator Richards. It is a soft voice of peculiar charm and usefulness.

It is safe to say that the Diapasons of this organ are the most complete in color and power of any organ, the general Diapason group being literally copied from the wide-mouthed famous Schulzes in Tyne Dock and Armley, England, made of heavy metal and voiced on LOW PRESSURES.

This produces a quality and volume of tone of a free singing nature, giving great power with the most agreeable quality and are entirely unlike any Diapasons hitherto heard in this Country. In addition to this complete Diapason group, all the modern Diapasons are represented with typical examples including high pressure, narrow-mouthed examples. A distinct novelty is the Horn Diapason, which is of large scale and sharply tapered to a small diameter at the top, giving a peculiar typical horn quality of sound. Another novelty is the Diapason Celeste, which we believe is the first example of this lovely register.

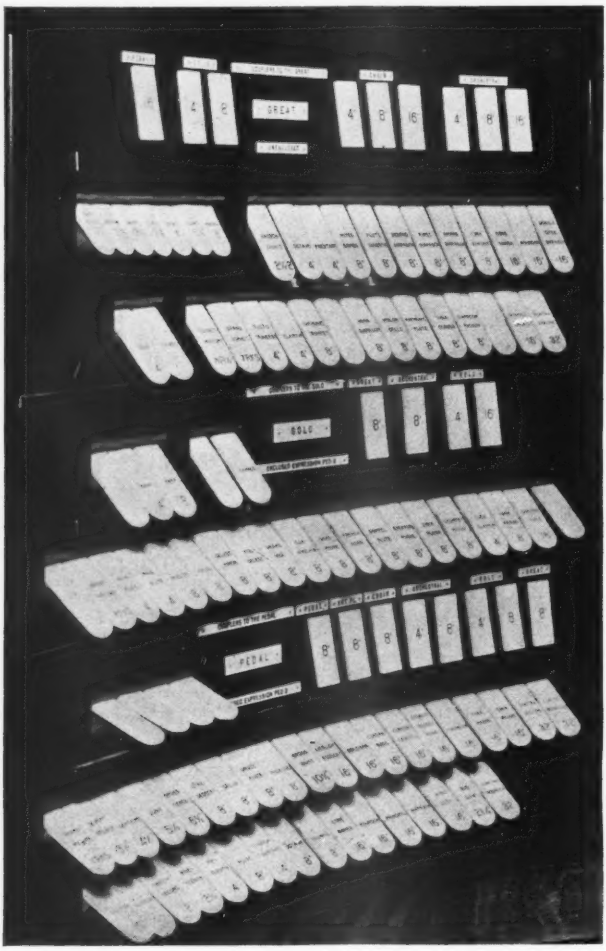


MR. ARTHUR SCOTT BROOK

Official Organist of Atlantic City High School. Mr. Brook, former president of the National Association of Organists, has the pleasure of introducing that body to one of the great instruments of the world and enabling the members to hear for themselves the relative merits of high-pressure and low-pressure Diapasons.

The organ is built principally of hard woods throughout instead of pine. Many of the wood pipes are made of a straight grain white mahogany from South America, known as Marupa, and other special woods

are employed in special tonalities. The pedal sharps are made of solid ebony, not merely capped as in most organs, and the white pedal keys are of boxwood, which is throughout and the bells of the Reeds are all heavily loaded with lead composition metal, and this includes also the 32′ Bombarde usually made entirely of zinc or of



LEFT JAMB

The Great takes the top three rows, the Solo the middle two, and the Pedal the bottom three. In each case the couplers are operated by Rocking-Tablets and take the first row; they are conveniently and properly arranged in logical groups—thus, the Great right group of three are the 4′, 8′, and 16′ Orchestral (to Great). Full descriptive tablets mark every item and group of items, giving also the chamber in which the division is located. Percussions are isolated and placed to the left.

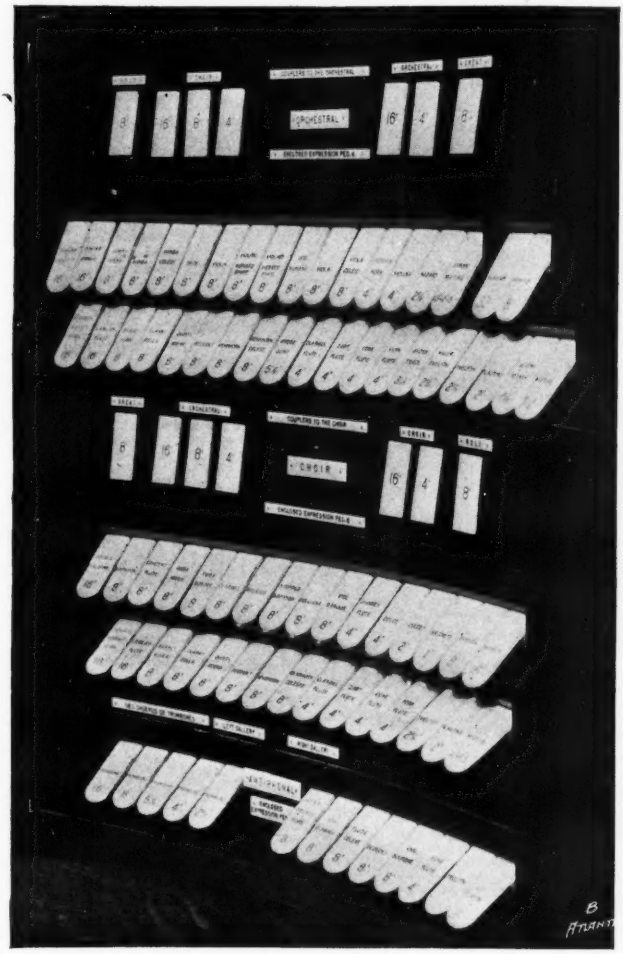
the most dense and durable wood of light color. The ends of the sharps are cut away in a new pattern to give free clearance for pedal accessories.

Very heavy material was used in the pipes wood. The zinc employed in the larger pipes is of extra heavy thickness which was rolled special for this organ.

The Grand Mixture is treated as a separate complete organ with its own wind

chest and separate action for each rank of pipes. These ranks are individually available as required, and the general department of seven large-scaled full-voiced Diapason ranks is interchangeable between the manual and Pedal at both the 8′ and 16′ pitch—which makes it probably the most useful and elaborate Mixture ever made.

"Harmonicization" to use the new word coined by Mr. Audsley, has been exhaustively exploited in the instrument, there being twenty-two specially provided ranks of harmonic reinforcement, beside an extensive development of derived mutation from which



RIGHT JAMB

The Orchestral takes three rows at the top, the Choir three in the middle, and the Antiphonal one. The Couplers are a model of scientifically efficient disposition and grouping, if the questionable arrangement of right and left jambs is to be used in place of the supreme convenience of the semi-elliptical Hope-Jones. Senator Richards has rendered the organist a real service in devising this attractive plan for adoption wherever side jambs still hold sway—and side jambs will continue to be popular with some of the profession for some generations to come, at least Senator Richards' very explicit and complete arrangement of marking tablets is to be highly commended

may be produced many marvelous tonal effects not obtainable with ordinary methods.

The Midmer-Losh organization built the entire instrument except the free-reed Saxaphone, Musette, and Kinura, which were voiced by Mr. Anton Gottfried. The other reed pipes and all the flue work were made and voiced in the factory, except part of one Roosevelt rank that was originally placed in the instrument as a study but was retained for sentimental reasons and its beautiful tone quality. Any one is given the privilege of determining for themselves, if possible, by hearing the Stop, just which one is the Roosevelt.

The arrangements for accessibility and convenience for the tuner are exceptional in an instrument of this size, closely arranged in a restricted space. The armatures of all magnets are externally accessible and can be removed and cleaned without tools of any sort.

The design and arrangement of this Console is individual and unique and no other resembles it. The pedal keyboard is a complete unit with the swell pedals and other accessories and is adjustable in heighth as well as laterally and longitudinally, to the physical stature of the organist. No other builder has employed this method.

The carvings on the console are symbolical. The cartouche on the curve of the console cheeks is the Sassafras Tree, which is the Midmer-Losh symbol, and the eight carved panels on the ends of the console represent the arts and sciences taught in the high school and employed in the construction of the instrument. The carved finiels on the case posts represent the Torch of Knowledge. The Gothic carved details of the Echo Organ cases have the fruitful vine of their motif.

NOTE: This is not ALL the Builder thinks of his organ, far from it. Had it not been for the timely purchase of a new box of blue pencils there would have been no room in this issue for anything else, not even editorials—and that WOULD have been a calamity. If any reader wishes to know just what Mr. Losh thinks of his new organ—well, profit by advice, and do not ask him; the reply will certainly take months. And I do not blame him; it certainly has the appearance of a master-work. I am sorry my stern duty called for the elimination of so much glowing praise, which was indeed contagious and very pleasant to read; but I did not omit any informative paragraphs, sentences, phrases, or words. —T.S.B.

Specification Standards

Proposed for Adoption by All Who Desire To Present Organs to Readers of THE AMERICAN ORGANIST

THE normal and quite justifiable desire of every organ designer, builder, and purchaser, is to have his product appear before the public as large and pretentious as possible. This is not the only contributing cause of the failure of many specifications to represent their instruments faithfully and without padding. The salesman's and the builder's first duty is to sell an instrument, and their second is to give consistent values, of course; they would be short-sighted indeed not to use a specification for this purpose wherever possible.

But a magazine's first duty, in matters of this kind, is to deal faithfully with its readers and advertisers and represent all organs in exactly the same style of specifications and with identical degree of faithfulness and severity. Its second duty is to enable its busy readers to grasp the exact content of an organ with the minimum effort on their part.

This means the adoption of certain methods and systems in the printing of specifications—methods and systems that can be and shall be applied impartially and invariably to every instrument honored with presentation in its columns.

For this purpose THE AMERICAN ORGANIST publishes the principles it applies to published specifications, and proposes their adoption by all who submit specifications for print in its columns. If the faithfulness and clarity of the printed specifications can be improved in any particular by the modification of these principles, the Editors will be grateful for such suggestions.

PRINCIPLES APPLIED TO THE SPECIFICATIONS PUBLISHED IN THE AMERICAN ORGANIST

1. Audsley's ORGAN STOPS is taken as the standard and correct spelling; foreign accents are omitted.

2. All stops derived from one common source carry the same name, with the possible exception of such derivations as Quint, Twelfth, etc.

3. All pipes are credited to the main source from which stops are borrowed or extended; the 8′ is considered the source in

the manual, and the 16′ in the pedal; the manual is considered the source of any stops divided between manual and pedal.

4. The various organs are listed in this Order:

Pedal
Great
Swell
Choir
Orchestral
Solo
Echo
Ancillaries

(a) If Pedal or Great has an Unenclosed Division and an Expressive Division, give the Unenclosed Division first.

(b) Wherever possible, group organs and divisions so that any joint use of one and the same crescendo chamber shall be most readily apparent to the player.

(c) If an Echo Organ or any other is built to be played normally from the Solo or any other manual, include it not as an independent organ but as a supplementary division of that organ.

(d) Ancillary Organs are listed separately and independently, only when truly independent and playable from three or more manuals; if their stops when drawn, are playable from any one manual without the use of a coupler, they are not Ancillary but duplexed, and form a supplementary division of that manual.

(e) If a supplementary organ, or a large part of it, is duplexed between two manuals, give the stops individually as a division of each of the two organs thus acquiring it; list the pipes to comply with the provisions of paragraph (b).

(f) Characterizing Names, and never Ordinals, are to be used to indicate Organs, and Divisions of Organs.

5. The Order of listing is:

First:
16′ Diapasons, 16′ Strings, 16′ Flutes
8′ Diapasons, 8′ Strings, 8′ Flutes
4′ Diapasons, 4′ Strings, 4′ Flutes
Mixtures of flue-work
Second:
16′ Reeds, 8′ Reeds, 4′ Reeds
Mixtures of reed-work
Third:
Percussion by pitch
Fourth:
Traps without pitch

(a) All other pitches are inserted in the correct pitch order and proper family group.

(b) Individual stops of the same pitch and family, are listed beginning with the most important.

(c) Synthetic Stops may be listed in their proper position, by family and pitch, but since they are neither registers nor stops, but represent merely the action of a coupler or piston in bringing together certain other registers or stops, they are not to increase the apparent number of stops in the organ by being themselves numbered in their position with the registers and stops.

6. Pipe-work stops are numbered with common numerals; Percussion stops, with capital letters, A, B, C, etc.; Traps are numbered with small letters, a, b, c, etc.

(a) Synthetic stops may be listed but are not given a number.

7. Analyses at the head of each Organ and full analysis at the top, include only pipe work in the Voices, Ranks, Borrowings, and Totals; but include also Percussion in the Stops. Traps are not included in any totals.

8. Registers (with full pipe-work) are printed in large caps (thus DIAPASON); stops borrowed from another division are printed in cap-and-small for their first derivatives—(thus BOURDON, indicated in typewriting by underlining 'B' three times and 'ourdon' twice)—while further derivatives and all borrowings within a division are printed in the common lower case (thus Tuba).

Buena Memorial

Chicago Church installs Four-manual Built by Hall

THE 4-49-2903 Hall organ in Buena Memorial Presbyterian Church is all straight organ with the exception of the Pedal, where 4 registers are supplemented by 2 stops from the manuals which in actual effect are almost the equal of two more registers, and by 2 borrows within the Pedal itself.

There are 5 manual Diapasons, virtually 8 strings, and 4 flutes, which well reflects the trend of the modern organ. The following summarizes the number of stops given at various pitches:

16′—2
8′—25
4′—4
2′—2
Mixtures—6 ranks

If the 6 ranks of mixtures had been made available separately by stop-tongues they could have been used to produce an endless variety of solo tone colors. The Great enclosed gives full expressive control, and the slight change of tone color which the expression chambers impose, need not be given a second thought—any more than we give to the change of tone color which results from every other instrument from violin and voice down to the cymbals and drums, when they change from pianissimo to fortissimo. Certainly the enclosed organ pipe changes less in actual tone color than any other instrument of music that goes through the crescendo process.

Chicago, Ill.: BUENA MEMORIAL PRESBYTERIAN
Builders: HALL ORGAN CO.

V.	P 4.	G 10.	S 12.	C 8.	S-E 5.	T 39.
R.	4.	10.	14.	8.	7.	43.
S.	10.	12.	12.	8.	7.	49.
B.	6.	–.	–.	–.	–.	6.
P.	152.	742.	974.	572.	463.	2903.

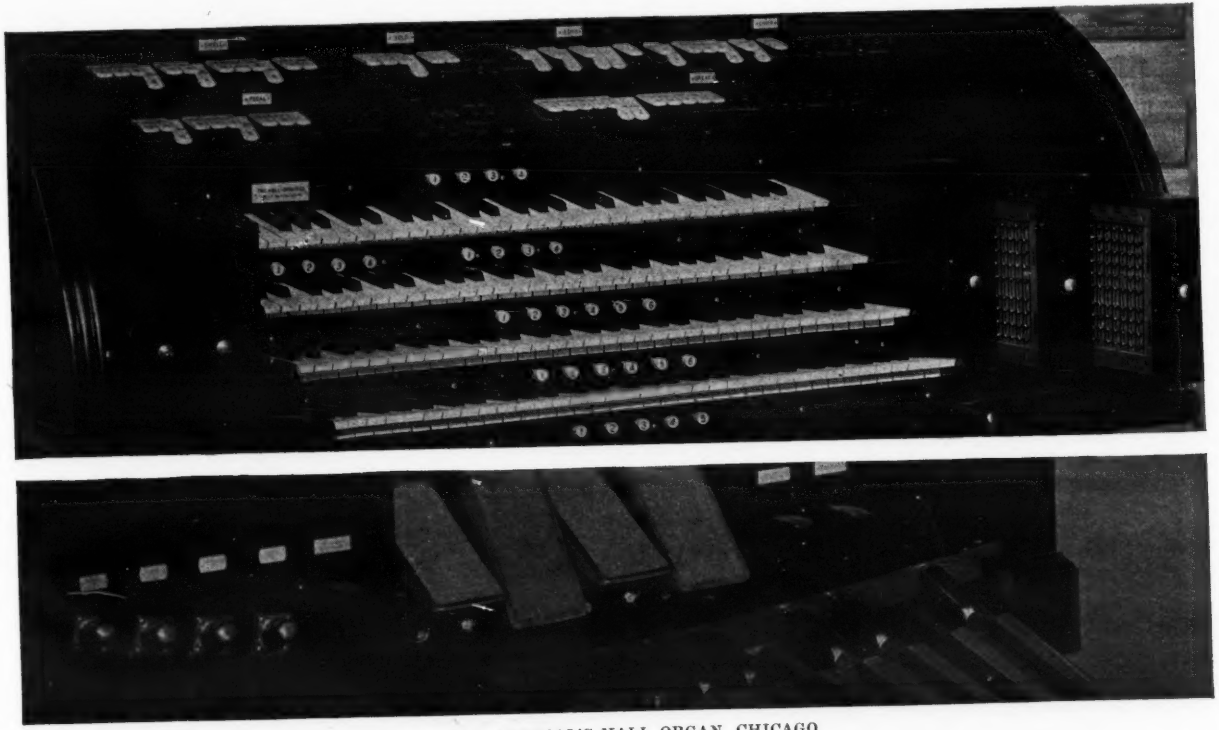
PEDAL: V 4. R 4. S 10. B 6. P 152.
1 32′ Resultant Nos. 2, 3.
2 16′ DIAPASON—44
3 .. BOURDON—44
4 .. BOURDON No. 20-S
5 .. LIEBLICHGEDECKT (Echo)—32
6 .. VIOLONE—32
7 8′ Diapason No. 2
8 .. Bourdon No. 3
9 16′ CORNOPEAN No. 31-S
A 8′ HARP (From Great)

GREAT: V 10. R 10. S 12. B –. P 742.
To Choir Chamber
10 16′ DIAPASON (Unenclosed)—73
11 8′ DIAPASON I (Unenclosed)—73
12 .. DIAPASON II—85
13 .. GAMBA—73
14 .. CEMSHORN—73
15 .. GROSSFLOTE—73
16 4′ OCTAVE—73
17 .. FLUTE HARMONIQUE—73
18 2′ FIFTEENTH—73
19 8′ TUBA (HARMONIC)—73
B .. HARP—61
C .. *CHIMES

SWELL: V 12. R 14. S 12. B –. P 974.
20 16′ BOURDON—73
21 8′ DIAPASON—73
22 .. VIOLE D'ORCHESTRE—73
23 .. VIOLE CELESTE—61
24 .. AEOLINE—73
25 .. STOPPED FLUTE—73
26 4′ FLAUTO TRAVERSO—73
27 2′ PICCOLO (HARMONIC)—73
28 III. DOLCE CORNET—183
29 8′ VOX HUMANA—73
30 .. OBOE—73
31 .. CORNOPEAN—73
Tremulant

CHOIR: V 8. R 8. S 8. B –. P 572.
32 8′ DIAPASON—73
33 .. VIOLA DA GAMBA—73
34 .. DULCIANA—73
35 .. MELODIA—73
36 .. FLUTE CELESTE—61
37 4′ WALDFLOTE—73
38 8′ CLARINET—73
39 .. FRENCH HORN—73

SOLO-ECHO: V 5. R 7. S 7. B –. P 463.
40 8′ STENTORPHONE—73
41 .. UNDA MARIS—61
42 .. MUTED VIOL—73
43 .. FERNFLOTE—73
44 III. HARMONIA AETHERIA—183
D 8′ HARP—61
E .. CHIMES—25
*Prepared for Orgoblo of 7½ h.p.



BUENA MEMORIAL'S HALL ORGAN, CHICAGO

Stop-tongues, left to right, top row: Swell, Solo, Echo, Choir; bottom r.w: Pedal, Great. The drawers to the left and right furnish the mechanism by which the combination pistons are adjusted.

Madison Avenue Presbyterian

Mr. Seth Bingham's Church brings Four-manual Casavant to New York City

THE 4-87-5356 Casavant organ designed in consultation with Mr. Seth Bingham, organist of the Church, is another example of wholesome reversion to the harmonic corroborating ranks, there being four drawn independently and ten drawn in three mixtures. The coloring power of these comparatively inexpensive, if somewhat troublesome, registers is greater than can be realized save by trial. And in addition to their solo coloring ability they give richness to ensemble work. Mr. Audsley's eternal insistence on radical improvements in organ design is thus bearing fruit, directly or indirectly, it matters not which; the whole world of American organ thought is at last almost permeated with ideas of the importance of this and several other definite principles preached without cessation, and without personal reward, by Mr. Audsley.

Mr. Bingham points to the "very complete flute-family" and to the "exceptional variety" of strings, and reminds us that the builders have been able, in collaboration with the architect of the church, to solve "the difficult problem of adapting to the Church's space an organ nearly three times greater than its predecessor, with a distinct gain in beauty of line and in general appearance."

The present example of organ building gives opportunity to make comparisons of the tonal resources of the three chief organs, Great, Swell, and Choir, and we outline their respective registers in each of the four families and at 8′, 4′, and harmonic pitches:

	Dia.	String	Flute	Reed
	8-4-H	8-4-H	8-4-H	8-4-H
Great:	3-1-6	0-0-0	2-1-0	1-1-0
Swell:	3-0-6	3-1-0	2-1-0	3-1-0
Choir:	2-1-4	3-0-0	3-1-1	3-0-0

Whether a study of the above comparisons is profitable perhaps depends upon the prejudices or favoritisms of each student of organ building. Perhaps it may be all well enough to make each of the three chief organs so nearly like each other in actual content and put it up to the builder to achieve variety by his art of voicing. But it would not necessarily surprise us if it should be discovered that it is better to obtain more variety, emphatic variety, by planning the three or more organs to contain it of themselves by contrast in the specification, so that an outline such as the above would not show three main divisions so nearly alike when studied by family content. The harmonic ranks we have assigned to the Diapason family, there being no indication that they were designed with distinctive voices; if one of them were diapason, one string, and one flute, they would be more interesting.

The 10 diapasons (not counting the harmonics) make for dignity rather than musicalness, but the 11 flutes and 9 reeds make for musical coloring without that pliability that makes the background of the orchestra, represented here by only 7 strings. Mr. Audsley urges that before writing a list of registers and dividing them into three or four manual organs, the would-be designer should write them all in one list by families, and build up the ensemble he needs; after that, they can be divided into the three or four organs, and as little or great contrast between divisions as may be desired can easily be accomplished. How many organists would then ask builders to build upon specifications in the same form they are at present submitting?

At any rate, let the serious student of organ design spend considerable time and thought in a study of the several specifications presented in this issue, drawing from them his or her own summaries and comparisons, of which we have given in this instance but one.

The Madison Avenue Casavant represents both old and new materials, as the old organ was incorporated in the new; registers added by the Casavant factory are indicated by the asterisk.

NEW YORK, N. Y.: Madison Ave. Presbyterian
Builder: Casavant Freres

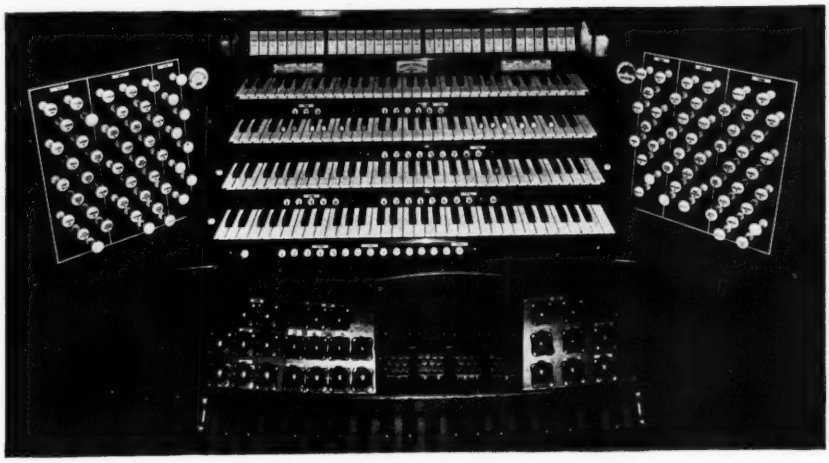
V: P 8.	G 14.	S 19.	C 18.	L 8.	E 6.	T 73.	
R: 8.	16.	23.	20.	8.	6.	81.	
S: 16.	15.	20.	20.	9.	7.	87.	
B: 8.	1.	1.	1.	–.	–.	11.	
P: 216.	976.	1594.	1448.	584.	438.	5356.	

PEDAL: V 8. R 8. S 16. B 8. P 316.
1 32′ Bourdon No. 6
2 16′ DIAPASON—44

3	..	CONTRA DOLCE No. 50-C
4	..	*VIOLONE—32
5	..	CONTRA-GAMBA No. 31-S
6	..	BOURDON—56
7	..	*LIEBLICHGEDECKT—32
8	10⅔′	QUINT—32

SWELL: V 19. R 23. S 20. B 1. P 1594.

31	16′	*CONTRA-GAMBA—73
32	8′	*DIAPASON I—73
33	..	DIAPASON II—73
34	..	*ERZAHLER—73
35	..	SALICIONAL—73



MADISON AVENUE PRESBYTERIAN, NEW YORK

The new Casavant built for Mr. Seth Bingham. Difficulties do not lightly disturb Mr. Bingham; if a console cannot be photographed from the front, perhaps airplane photography can serve. And so it does in this case, and in many others that have been reproduced in the pages of THE AMERICAN ORGANIST. Stop-knob groups to the left are Pedal, Swell, and the to-be-installed Echo; right: Solo, Great, Choir, Couplers are grouped from left to right thus: 5 to Pedal unisons and 3 to Pedal 4's; unisons to Great, Choir, Solo, Swell; to Great, Swell, Choir, Solo 4's; 3 Echo and Solo; Swell, Choir, Solo 16′ on themselves; Swell, Choir, Solo to Great 16's. Left indicators are: Battery Generator, All Swells, Full Organ; right: Strings, Mixtures, Reeds. To the right of respective piston groups is a duplicate cancel for the Pedal. Echo pistons are under left solo; Pedal under left Great; tutti under left Choir. Left dial indicator is Wind, right is Crescendo.

9	8′	Diapason No. 2
10	..	CELLO—32
11	..	Bourdon No. 6
12	4′	*FLUTE—32
13	32′	Trombone No. 14
14	16′	*TROMBONE—56
15	..	TRUMPET No. 45-S
16	8′	Trombone No. 14

GREAT: V 14. R. 16. S 15. B 1. P 976.

17	16′	DIAPASON—61
18	8′	*DIAPASON I—61
19	..	DIAPASON II—61
20	..	*DOLCE—61
21	..	DOPPELFLOTE—61
22	..	FLUTE HARMONIQUE—61
23	4′	OCTAVE—61
24	..	*FLAUTO TRAVERSO—61
25	2⅔′	TWELFTH—61
26	2′	FIFTEENTH—61
27	1⅐′	*SEPTIEME—61
28	III.	MIXTURE—183
29	8′	HARMONIC TRUMPET—61
30	4′	*CLARION—61
A		Celesta (From Choir)
36	..	VOIX CELESTE—73
37	..	AEOLINE—73
38	..	GEDECKT—73
39	..	*FLUTE CELESTE—73
40	4′	VIOLINA—73
41	..	FLUTE—73
42	2⅔′	*NAZARD—73
43	2′	*FLAUTINO—61
44	IV.	*DOLCE CORNET—292
45	16′	*DOUBLETRUMPET—73
46	8′	CORNOPEAN—73
47	..	OBOE—73
48	..	VOX HUMANA—73
49	4′	*CLARION—73
B		Celeste (From Choir)
		Tremulant

CHOIR: V 18. S 20. B 1. P 1448.

50	16′	CONTRA-DOLCE—73
51	..	BOURDON—73
52	8′	*DIAPASON—73
53	..	DULCIANA—73
54	..	*UNDA MARIS—73
55	..	GEIGENPRINCIPAL—73
56	..	GEIGENCELESTE—73

57	..	MELODIA—73
58	..	GEDECKT—73
59	..	*QUINTADENA—73
60	4′	FUGARA—73
61	..	FLAUTO D'AMORE—73
62	2′	*PICCOLO—61
63	1⅗′	*TIERCE—73
64	III.	MIXTURE—219
65	8′	*TRUMPET—73
66	..	*COR ANGLAIS—73
67	..	CLARINET—73
C		Celesta Sub (From D)
D		CELESTA—61
		Tremulant

SOLO: V 8. R 8. S 9. B —. P 584.

68	8′	STENTORPHONE—73
69	..	GAMBA—73
70	..	VIOLE CELESTE—73
71	..	GEMSHORN—73
72	..	GROSSFLOTE—73
73	4′	HOHLFLOTE—
74	8′	TUBA MIRABILIS—73
75	..	MUSETTE—73
E		CELESTA—61
		Tremulant

ECHO (Prepared For): V 6. R 6. S 7. B —. 43 8.

76	8′	ERZAHLER (Small)—73
77	..	COR DE NUIT—73
78	..	VOX ANGELICA—73
79	4′	FERNFLOTE—73
80	8′	CROMORNE—73
81	..	VOX HUMANA—73
F		CHIMES—25
		Tremulant

*Indicates new registers

Mr. Jepson's Recital

One of the Series by Guest Recitalists Arranged by Mr. Bingham

By WALTER E. HARTLEY

PROF. HARRY BENJAMIN JEPSON, organist of Yale University, opened the new 4-87 Casavant in Madison Avenue Presbyterian Church. This fine church organ, throughout the whole dynamic range has a firm, rich, warm tone, to which a most judicious selection of usable Mixtures contributes not a little. The full organ effect is not "blazing," due to slightly subdued voicing of the upper pipe work, but there is ample power for the building, which, lacking utterly any resonance, might easily turn brilliance into harshness. The organ is ideally placed under the main vaulting with plenty of head room, and with no crowding nor "stuffing." It is to be hoped that the tremulants, certainly two of the three, will be "tamed" right early.

The only criticism suggested against Prof. Jepson's registration might be that he "nailed his tremulants to the mast," so to speak, for much of nearly every number. The program began with Franck's GRAND PIECE SYMPHONIQUE. The opening combination was a luscious orchestral tone, cello solo against string accompaniment; and excepting the climaxes, the registration throughout this selection was more quiet than one usually hears. With rare skill Prof. Jepson always uses rhythm and phrasing to make his music alive, to make it talk, and this charm was all the evening in evidence. In the Pescetti ALLEGRO a Celesta lent a quaintly humorous twinkle to one little recurring phrase in quite delightful fashion. There followed FUGA, Pollaroli; "ERBARM DICH," Bach; ALLEGRO (Tenth Organ Concerto), Handel; and DEATH OF AASE, Grieg; all in Prof. Jepson's best style. An especially happy choice of colorful and contrasting registration marked ANITRA'S DANCE.

But it was in his own compositions, L'HEURE EXQUISE, and PANTOMIME, that the player was at his best. It needs to be emphasized that both pieces are fine organ literature, the fair equals of the best America or any other country can offer in worthy descriptive music; both are entirely modern, and yet, properly played as they were, they have a beauty of melody pleasing alike to the musician and the proverbial t.b.m. Jongen's PENSEE D'AUTOMNE and Widor's FINALE from "Symphony" VI closed the program.

To those readers interested in program building this program is commended as a fine example of "how to do it" to sustain the interest and attention of an audience such as usually attends "opening" organ recitals. This arrangement did not "just happen"—it is the result of careful planning based on long experience; the proof of this pudding was in its eating, and the eating was fine.

INDUSTRIAL DIGEST AND PROFESSIONAL RECORD

BACH BY CANDLE-LIGHT

LYNNWOOD FARNAM'S BACH PROGRAM GIVEN IN HOLY COMMUNION, NEW YORK

THE recital of Bach's organ music given by Lynnwood Farnam Feb. 18th, stands vividly as a treasure-memory — an evening when organ music reached the pinacle of lofty ideals. It was not the first time a pilgrimage had been made to hear Mr. Farnam at his own organ; but it did seem to be the most wholly satisfying and completely beautiful of all his many recitals listened to by this particular musical pilgrim.

No doubt the impressive effect of the place is due to carefully arranged details: this is a place where one meditates as well as listens. The kindliness of the rector, who ushers people to their seats, and who later stands at the door, as they leave, bidding them good-night, like a gracious host; his gentle voice leading in simple prayer before the music commences; his evident pleasure in the pleasure of the audience, all create a spirit of simple sincerity and genuine welcome.

Once Mr. Bonnet, who happened to have a free evening, came, as he always did whenever he could, to hear Mr. Farnam. He lingered in his seat after the close of the recital, and the rector came and sat beside him.

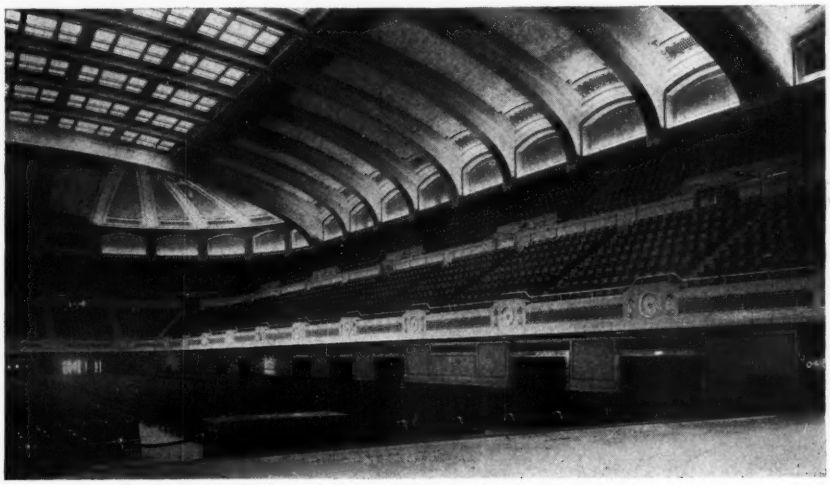
Bonnet said, "You have, of course, a very great organist."

"Yes."

"But you have also a very beautiful organ."

"Yes."

"More than that you have soft, radiant candle-light."



HERE THEY NOMINATED OUR NEXT PRESIDENT

And the five-manual Skinner Organ helped make merry for the proceedings in the Cleveland Auditorium. Mr. Edwin Arthur Kraft played some solo numbers, with clean and snappy technic, but his associate who furnished the incidental organ music, mostly popular and folk-song materials, played with a muddy left-hand technic that could hardly be depended upon to increase the prestige of the organ as an entertaining instrument. This view was taken from within the organ chamber; the console is seen in the foreground at the foot of the stage. Photo by courtesy of the Skinner Organ Company. The Democratic Convention had no organ to help make merry—and for that matter had nothing to make merry over, not even cleanly pronounced English from some of its leading lights. They spoke the language as badly as we sometimes play the organ.

"Yes."

"And you have a church whose architecture is noble and dignified."

"Yes."

"And then you have that glorious window above the altar with the light shining upon the figure of Him who said, 'I am the Light of the World', and the whole is a perfect setting for beautiful music."

Listening to the melting phrases of "IN DEEPEST NEED" it seemed that the figures in the great window, the figures low in the picture, with their upturned faces, were representatives of such who could best understand the deep, stirring phrases of Bach's Chorale-prelude. And then the fugues and the toccatas, so exquisitely wrought, so masterfully interwoven and counterbalanced, crossing, melting from one phrase to the next, never coming quite to a close until the whole contrapuntal design was worked out symetrically; again the great window showed a visible analogy, its own intricate design, its complications of figures, balanced, counterbalanced, each figure an independent one, but blending with the others; and the entire design leading to the radiance of the central figure, whose very attitude seems like the peaceful solution that the final cadence brings to a Bach fugue.

That evening the charming grace of the ADAGIO following the TOCCATA in C was enhanced as never before. Surely, when Bach himself played these graceful phrases, the candle-light by which he played must have flickered and glowed as did the light from the candleabra on Mr. Farnam's console. The C minor TRIO SONATA possessed a particular quaintness and courtliness that it never has in the glare of the concert hall. Poetry, grace, solemn stately dignity, flashing quaint humor, stirring, deep contrition—a multitude of impressions did Mr. Farnam paint from the works of the greatest master. Surely Bach's music is at its best presented in this way, an evening of it, or days of it as it is given by the Bach Choir in Bethlehem. A single number, now and then, sandwiched in among other things, after such a feast as this, seems inadequate.

The soft, dim light of the candles, the perfect quiet, the intense interest of the listeners, some of them coming from great distances; some of them distinguished musicians of other cities; some of them young students who will carry the memory of Bach played as Mr. Farnam played it through many happy years; some to whom that recital was a fresh revelation of master-musicianship; others who have heeded the popular protest against the "dead Bach," yet in their hearts rebelled, for, to them passages from Bach, like pages from their Shakespeare and Milton, bring messages no other writer has expressed. ..... All listened, and learned, and came away refreshed, inspired once again by the grace and beauty of Bach, played in the candle-light by the inimtable Mr. Farnam.—ELLEN M. FULTON

MISS JOSEPHINE RUSSELL

Who joined the Yon class in a pilgrimage to Europe for study, travel, and occasional recital work

MISS JOSEPHINE RUSSELL

YOUNG KANSAS ORGANIST JOINS THE YON PARTY FOR FOREIGN STUDY DURING THE SUMMER SEASON

MISS JOSEPHINE RUSSELL, born in Great Bend, Kansas, first started serious organ and piano study at the University of Kansas under Mrs. J. R. Elliot, a pupil of Mr. Yon's, and composition under Mr. Chas. S. Skilton. After completing her work at the University of Wisconsin, Miss Russell went to Bush Conservatory, Chicago. In 1920 she entered the special Master Course given in Kansas City by Mr. Yon, and continued under Mr. Powell Weaver, also a pupil of Mr. Yon's. In 1922 Miss Russell went to New York to specialize in organ, piano, and composition, under Mr. Yon.

Miss Russell, who is sailing with Mr. Yon's party May 31st, to return Oct. 1st, will appear in recitals in Europe and spend four months at the Villa Yon while completing her studies with Mr. Yon.

CLARENCE EDDY IN TOWN HALL

FIRST APPEARANCE IN MANY YEARS IN NEW YORK IN A PROGRAM OF POPULAR APPEAL

By THEODORE STRONG

NEVER having heard Mr. Eddy before I cannot make comparison with his previous performances, and it would perhaps be unjust to compare a veteran of his standing in the profession with the younger men schooled entirely on the more brilliant concert technic of today. Yet for a man of his years his manual technic was very clean and his pedaling admirably clean-cut. The lack of organists in the audience may be accounted for in part by the bad night Mr. Eddy chose for his New York appearance—Thursday.

After Bach's G. minor FANTASIA AND FUGUE Mr. Eddy played Bossi's AVE MARIA (No. 2) and evidenced greater ease at the new Skinner organ. Then followed Rogers' THIRD SONATA—a melodious and interesting work that should sell well with progressive organists. After the second movement Mr. Eddy had to acknowledge the applause.

In the second part of his program he gave his audience Hawke's SOUTHERN FANTASY and used the Vox Humana in the left hand on OLD BLACK JOE against a light flute in the right on DIXIE, which was effective and entertaining. Horesman's CURFEW was also presented, and following it, Wolstenholme's ALLEGRETTO in E-flat, with liberal applause given the latter. The LONDONDERRY AIR failed to make its appeal, though Gigout's GRAND CHOEUR DIALOGUE brought ample applause and closed the program without requiring an encore.

Mr. Eddy's appearance in Town Hall gave New York an envied opportunity to hear the organist who has undoubtedly appeared in more towns and cities than any

A WANGERIN EXAMPLE

How Wangerin Organ Company builds the modern console—a four-manual example built for the Forst Street Presbyterian Church of Detroit, Michigan. The convenience of stop-tongues is taken advantage of, and the side-jamb position is discarded in favor of the above-manual arrangement so that both hands shall find virtually the entire organ within easy reach.

other in America, though it was unfortunate that his managers did not display a better interest in the financial success of the affair, and doubly unfortunate that he accepted a night when so many organists had imperative engagements in other places than concert halls. We hope for better fortune next year, both for his sake and for the organists'.

The Gilbert Biography

A Book that ought to Interest Every Organist

AN ENTERTAINGLY human biography, the life history of W. S. Gilbert, of Gilbert and Sullivan fame, that immortal pair of "THE MIKADO," "PINAFORE," and other unusual comic operas that moved musical Britain to enthusiasm and leaped the Atlantic to appear with equal success in America. The book is in the main devoted to Gilbert's own letters so intimately that it can be taken almost as an autobiography.

Gilbert's inimitable humor, his animosity toward certain things, among them the burlesque, and other queer and admirable traits, are more graphically portrayed by Gilbertian quotations than could possibly be pictured in other ways. Generations have wondered what two such diverse creatures as Gilbert and Sullivan could find in common and how they could collaborate to such perfection. The story is not yet told. But at least the one half of it is narrated with a charm and typical English humor that make the book a gem for any lover of good books—and what type of book is more enduring than biography?

Gilbert developed some of his characteristics, he inherited others. "From my earliest childhood the ridiculous has thrust itself into every action of my life. I have been haunted through my whole existence by the absurd." Gilbert did not say it but his father did. The trait was our hero's even more intimately than it was his father's.

And this unfailing sense of the absurd, the ridiculous, manifested itself in Gilbert's unusual cartoonistic ability. Take his brief drawings on noses as an example, and remember the day and the land in which they were sketched.

"Bab's Ballads" stormed the doors of England and won immediate entrance. They first appeared in a British journal of humor, titled "Fun," to which Gilbert contributed for its first issue—and with such success as to be appointed a regular contributor. The result of the arrangement was the publications of a great many ballads, some of them charming, some of them purely manufactured on the weekly payment plan, but the sum total of them contributing to their anonymous author's popularity, till finally it became known that the "Bab" who wrote the Ballads was none other than W. S. Gilbert who had thus used the pet name "Bab" that had been given to him as a child. Gilbert's first contribution to "Fun" was a three-quarter-column sketch—"It seemed to me that into that short article I had poured all I knew," so that when the editors appealed to him for further columns he knew not where to turn for ideas!

Gilbert's dislike of burlesque brought forth a delightful Ballad beginning:

"When a man sticks his hat at the back of his head,
Tell me, oh, Editor, why do they roar?
And then when he pushes it forward instead,
Why do they scream twice as loud as before?"

A delightful satire is Gilbert's trial by judge and jury of a playwright whose product has not pleased the public. Gilbert's first two year's as a practising lawyer netted him seventy-five pounds—so it is no wonder he turned to letters instead of to law, though his love of jurisprudence never deserted him—nor his love of fair play. In one instance he paid the entire debt of a prisoner so that "the poor devil" would not have to go to jail.

His "Lie of a Lifetime" is given a fairly complete version, with profuse original drawings, in an early chapter of the book; after this outburst he never again interested himself in politics. The story of his first plunge into the world of drama is told in Gilbert's own words. The venture proved a success, a howling success, as we would say, and Gilbert was called before the management to discuss terms. "I modestly hoped that, as the piece was a success, thirty pounds would not be considered an excessive price for the London rights. Mr. Emden looked rather surprised, and, as I thought, disappointed. However, he wrote a check, asked for a receipt, and, when he had got it, said: 'Now take a bit of advice from an old stager who knows what he is talking about: never sell so good a piece as this for thirty pounds again.' And I never have."

Gilbert met Sullivan in 1870, introduced by Frederick Clay, who had written music for several of Gilbert's operettas. Gilbert was then thirty-five years of age and Sullivan twenty-nine; both were well known. Of their first collaboration, their failures and successes, the reader shall have to learn from

Chapter V where these matters are entertainingly set forth.

When Gilbert first moved to Harrow Weald the wealthy residents could not understand how a mere man of letters could finance such an estate: "it was unquestionably a matter of great satisfaction to him to prove that fortune could be won by literary art as well as by business astuteness. Few men ever possessed more of the pride of his craft."

"He invariably had a lady on each side at dinner at his own house" and once when the after-dinner conversation was centered in a slightly too uncomplimentary way upon a lady of unquestionable proportions, he interrupted, "After all, she's quite nice—only I prefer a woman to be as long as she is broad." He replied to the rapid fire questions of a bevy of the fair sex who were bantering him on his inconstance, "I'm too good to be true." Once in the garden a fair admirer was alarmed; "Sir William, there's a wasp on your sleeve—you will be stung!" But Gilbert replied, unmoved, "I have no great opinion of the intellect of the insect, but it's not such a fool as to take me for a flower."

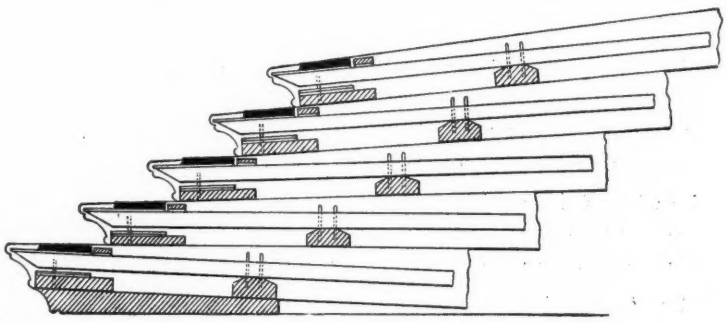
At the creation of ballads on the spur of the moment Gilbert was not easily enticed, but on one occasion he accepted the challenge and produced:

"There was a young lady of Pinner,
Who was a society sinner.
She went off, they say,
To Paris one day—
And the rest—shall be told after dinner."

One day a perspiring actor tried to elicit a compliment for his performance, but got only, "My dear fellow, I think your pores act marvelously."

"I should like to die upon a summer day in my own garden," and the gods gave him his wish. It was his prize possession, an artificial lake, and he was there with a party of friends, teaching some new recruits how to swim. One found herself too far out, could not touch bottom, took fright, and cried for help. Gilbert, emerging from the dressing rooms, went to her assistance, but had hardly reached her side when he himself sank—"Dead—heart failure. So died a very gallant gentleman."

Get this book, cherish it for its intimate communion with a great man and kindly, a man who lived well, worked well, died well—"in his own garden upon a summer day." (Agents: The American Organist, $5.00 net, 6 x 9, 2" thick, illustrated)



THE INCLINED CLAVIERS

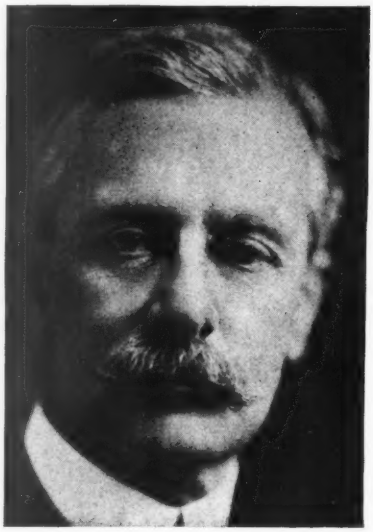
Showing the most desirable form for four-manual and five-manual organs, contributing inestimably to the ease of playing. Several progressive builders adopt this method invariably. It is not a new invention, for in 1897 Mr. Vincent Willis of London filed patent papers covering it. But Dr. Clarence Dickinson discovered in a Mosque in Cordova two small instruments of the sixteenth century which were constructed according to this principle.

Drawing by Mr. George Ashdown Audsley

The N.A.O. Convention

The Program told in Photographs Introducing the Speakers and Recitalists

AFTER the usual assembling at 7 p. m. July 28th, the members will be given a demonstration of the new Atlantic City High School Organ by Mr. Arthur Scott Brook. Official work begins the following day at 9:15 a. m. and the day closes with an organ concert by two participants. The Unit-Straight controversy is to be discussed on the 30th; Mr. Noble is scheduled for "Choral competitions"; Mr. John W. Norton demonstrates choral methods; and again the day closes in an organ concert by two players.



MR. T. TERTIUS NOBLE
President of the N.A.O.

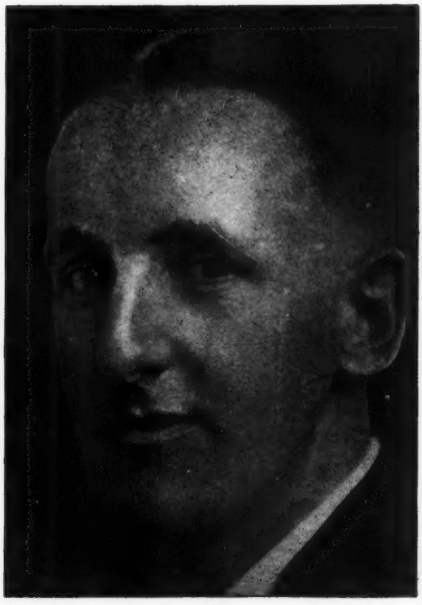
MR. RICHARD TATTERSALL
Represents Canadian College of Organists in recital on the 29th

MR. WILLARD IRVING NEVINS
Who represents the N.A.O. in the recital on the 29th

MR. DANIEL R. PHILIPPI
Who plays in the recital on the 30th

THE fourth day opens with a theater demonstration of "David Copperfield", played by Mr. Priest for the New York Society of Theater Organists. Miss Elizabeth Van-Fleet Vosseller follows with a demonstration of her remarkable Children's Choir work; and the day closes with a third organ concert by two recitalists. The fifth and last day closes with a recital by Mr. Maitland, who has the distinction of being the only one of seven players to program a work by an American composer other than the player of the program. The programs total 43 pieces of which 23 are German, 6 French, 5 Italian, 3 English, and 5 are composed by two of the players, each playing his own works, with 1 other American work played by Mr. Maitland. The Association is fortunate in being able to present a fine array of players, among whom are several brilliant men of national reputation; it is also fortunate in having the fine Atlantic City instrument at its disposal.

MR. EDWIN GRASSE
Who plays in the recital on the 30th



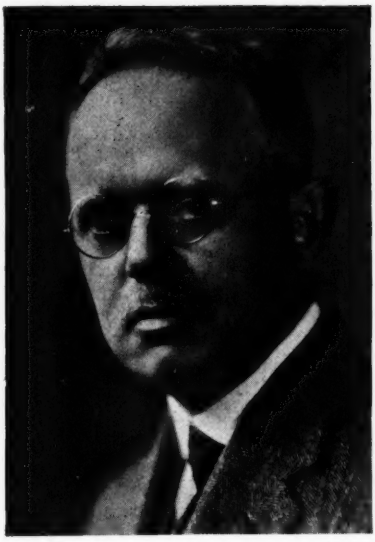
MR. JOHN PRIEST
Who plays the S.T.O.'s photoplay demonstration on the 31st

MISS ELIZABETH VAN FLEET VOSSELLER
Who gives a demonstration on her unique Childrens Choir work on the 31st

MR. HENRY F. SEIBERT
Who plays in the recital of the 31st

MR. EDWARD RECHLIN
Who plays in the recital of the 31st

MR. ROLLO F. MAITLAND
Who gives a recital on Aug. 1st

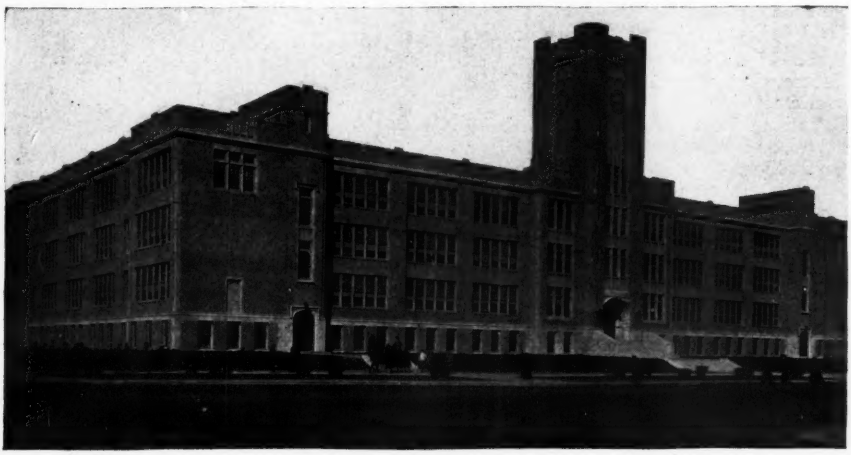


THE TWO BEST FISCHERS IN THE ORGAN WORLD

MR. GEORGE FISCHER
President, J. Fischer & Bro.

MR. CARL T. FISCHER
Sec.-Treas. J. Fischer & Bro.

Mr. George Fischer, recently reelected president of the Music Publishers Association for the fourth term, has "been on the job continuously and in every other way possible for forty years" with J. Fischer & Bro.; and Mr. Carl T. Fischer has been equally guilty for thirty-five years. Between the two of them, the firm of J. Fischer & Bro. has grown in the estimation of practical and professional organists until today it occupies a high place in the minds of those who realize the importance of tuneful music as well as theoretical. Mr. J. Christoph Fischer came to America in 1857 and his son, Joseph Fischer, established J. Fischer & Bro. sixty years ago. Mr. Joseph Fischer died in 1901 and the business came under the active control of its present heads. Both are trained musicians with intimate knowledge of the organ, and in turn the next generation of Fischers is already trained in the business of their fathers—Joseph and Eugene, respectively eldest and youngest sons of Mr. George Fischer, are already actively engaged in the business. Mr. Carl T. Fischer heads the selling end of the business and his brother does the rest. Mr. George Fischer recently attended the annual meeting of the Society of St. Gregory in Montreal and was elected treasurer. The Society, realizing that he had so little to do, was merely endeavoring to help him occupy his time, and the Music Publishers Association has somewhat the same philanthropic motives in keeping him in the presidency. It must be nice to be in the class of the idle rich. Anyway he's not too busy to recognize a good bit of organ music when he finds it.



ATLANTIC CITY HIGH SCHOOL

Our Official Selves

Being a Collection of Various Matters Pertaining to Organizations T.A.O. Represents Officially Reports from Our Representatives and an Advertising Talk

LOS ANGELES ORGANISTS CLUB

A Brief Report of Some of the Late Season Events

By Roy L. Medcalfe

IN celebration of Music Week four organ concerts were given by members of the L. A. Organists Club. Dr. Ray Hastings, who has been organist at the Auditorium for the past thirteen years, and Charles O'Haver, made introductory remarks at each concert. The organ, a 4-m Austin, is the second largest in California. The programs given by the Club members were selected as especially adaptable to the spirit of Music Week. Price Dunlavy played the Zampa Overture, "At Sunrise," Homer Grunn of Los Angeles; Dance of the Merrymakers, Edw. German; Indian Summer, Victor Herbert; and a selection from "Aida." Reinie Becker's program included Idyll-In the Woods, MacDowell; Intermezzo in A flat, Huerter; "The Land of the Sky Blue Water," Cadman; Within a Chinese Garden, Stoughton, and Victor Herbert's selection from "Babes in Toyland." Chas. O'Haver opened his program with Rachmaninoff's C sharp minor Prelude, followed by the "Song of the Volga Boatman," Schubert's "Ave Maria," and the ever popular Pilgrim's Chorus. Dr. Hastings closed the week's programs with a group of Wagner numbers including the "Tristan and Isolde" Love-Death and the Good Friday music and a group of his own splendid compositions.

Through the courtesy of Mr. Sid Grauman a meeting of the Club was held at the Egyptian Theater, Hollywood. Fred Scholl, organist of the Egyptian, Price Dulavy of the Hollywood, and Katherine Flynn of the Florence, Pasadena, arranged the details of the meeting and banquet. Prior to the opening of the music part of the program, former president Claude Riemer gave a short history of the association, its aims and purposes, and showed that the Club has trebled its membership since organizing. Mr. Scholl used an arrangement of melodies from Puccinni's La Boheme in demonstrating the tonal variety and combination possibilites of the organ, following with a medley of Hawaiian songs in which he made effective use of the pizzicato and combinations of the harp. The superb lighting effects, for which Grauman theaters are noted, were used in these and other organ numbers. Noble Haddaway, a new Los Angeles soprano, most pleasantly entertained with a group of songs. Monroe Salisbury, famed for his remarkable interpretation of the role of Fray Junipero Serra in the Mission Play at the San Gabriel playhouse, recited Foss's "The House by the Side of the Road" and the short tragedy "Mike" while Mr. Scholl improvised a most appropriate organ accompaniment. There were two excellent violin numbers by Maude Stone Krauss, two popular organ solos by Arch B. Fritz of the California Theater, Anaheim, a short talk on the manufacturing of phonograph records by Mr. Fitz of a local company, after which he presented a piano number recorded by Mr. Scholl. Loren Robinson accompanied by Lona Doyle of the "Ten Commandments" prologue cast sang a delightful group of songs, his "Rolling Down to Rio" (Ed. German) being especially pleasing. John D. Jensen, pianist, gave a brilliant interpretation of some popular numbers in jazz style. Mr. G. F. Gramlich of the Grauman prologue cast sang a group of Irish folk songs; accompanied on the piano by Mr. Scholl. John E. Hill of the Hollywood theater closed the music program playing the overture "La Sorentina" (Salvadorez) and "Springtime" (Kinder) and even though the Tuba seemed determined to cipher, it eventually withdrew its efforts and permitted the crowd to hear Johnnie's splendid work. An elaborate banquet was served at the Elite Cafe in Hollywood. Among the more than two hundred organists and guests present were Mr. and Mrs. Ernest Douglas, Mr. C. Albert Tufts, Dr. Ray Hastings, Dr. Diggle of the Guild, Mr. Sid Grauman of the Grauman Theaters, Sig. Ulderico Marcelli, director Grauman's Egyptian Orchestra; Mr. Stanley Williams, Kimball Organ Co.; Mr. Nutall, builder, now installing the large organ in the new Forum theater; Mr. Ted Novis, the Pasadena baritone, and Mrs. Novis, cellist of the Arroyo Trio.

NEW YORK SOCIETY OF THEATER ORGANISTS

A Frolic Worth Recording And Much Better Late than Never

THE S.T.O.
presents
THE WORLD'S WORST VAUDEVILLE
A GREAT BILL
Written, Composed, Performed, and Ruined
by
THE WORLD'S WORST ACTORS
(Come and watch 'em prove it)
They are all members of the S.T.O.
AT THE MUSIC LOVERS' CLUB
334 WEST 72ND STREET
at midnight
March 31, 1924
Tickets $1.50 each and not worth it
DANCING AND REFRESHMENTS
You will need 'em

NOW, is it an April Fool party, or is it genuine? To tell the truth I never thought of the 1st day of April, which dawned at that precise hour, till I was almost into the Hudson River in search of No. 334 on the west end of 72nd Street—and then it worried me. I stuck it out though, found 334, and enjoyed the evening.

Miss Ruth Barrett, who made herself famous by playing Bach and other atrocities from memory in Aeolian Hall, sang four songs in four different styles, the 4th as herself, the 1st as a beginner in vaudeville. Then Mr. Frank Stewart Adams was put on trial before a judge and prosecuting attorney for "playing a hurry in a love scene in the Pole-Cat Theater, March 17th". Some of the interesting points brought out in the trial:

"What do you do for a living "

"I'm a musician part of the time, and play for moving pictures the rest of the time."

"How many nights a week do you work, and where?"

"Ten nights, in a bar-room."

"Have you ever been married "

(Testimony deleted from the record.)

In reference to the manager:

"Did he give you a bonus at Christmas?"

"No."

"What did he give you?"

(Testimony deleted.)

In reference to the crime:

"In the part of the picture you are accused of misplaying, where were the hero and heroine?"

"On a couch."

"What were they doing?"

"Sitting side of each other."

"Why did you play a hurry?"

"Cause it looked as if something was going to happen in a hurry."

In spite of incriminating evidence, more than circumstantial, the prisoner was allowed to live, but with a curse of two-weeks notice hanging over his head. However, he was led in in an inebriated condition under the influence of strong drink and stronger pants, and after he had been extracted from both he danced with one of the young ladies. which shows commendable courage all around.

The next act was a negro make-up in which the Mr. Anna French regretted having "kissed that girl" Miss Margaretta French, and the unhappy pair made each other unhappier for life under the binding influence of Mr. Deacon Peggy Griffith. And then, just to show that there was no hard feelings, all three sang a harmonious trio and called it a day. Nobody could tell just how they got the black off afterwards.

Then Miss Vera Kitchener took the assembly into the forest of thea-trees and told some things which she ought not to have told, winding up the entire S.T.O. membership in one bumpy ball and rolling it around the room with the aid or otherwise of a pair of spectacles, a beard, and a bath-robe. (This does not give the complete costume, however.)

So far as I could discover there was nothing to drink but coffee, so those who were anxious either way were only ruining their interiors.

If someone will kindly contribute the list of members who were not present at the party, who were not doing their share to make the S.T.O. and the theater profession in New York of greater usefulness and greater power because of more solidly united effort, we will give them their due punishment by signing their names to the next set of Editorials in this magazine.—T.S.B.

PHILADELPHIA FRATERNITY of THEATER ORGANISTS

AT a recent meeting of the P.F.O.T.O. Mr. Glasner was admitted to membership, followed by a speech given by Mr. Barrist, editor of The Exhibitor. Plans were then made for a concert to be held at the Leader Theater and a committee was appointed by Mr. Murphy, secretary, to help with the arrangements. The motion was carried that the following prospective members be sent applications for membership:

Mr. Victor Coldwell, Blue Beard Theater
Mr. Irving Cahan, Karlton Theater
Mr. Wm. Harrison, Merchantville, N. J.

May 3, meeting and luncheon was held at Mr. Luberoff's studio. Motion was made and carried that the P.F.O.T.O. have a luncheon for invited guests. The following were admitted to membership:

Mr. Irving N. Cahan
Mr. Roderick H. Thompson

Mr. Chas. Marucci
Mr. Thos. L. Busch, Jr.

Mr. Murphy was then congratulated by Mr. Luberoff for winning the $50. prize for bringing in the most members, Mr. Murphy donated the award to the Treasury. Mr. Wittrock was made Sergeant-at-Arms.

June 14, meeting and luncheon held at Cafe Forest, Philadelphia. Following the luncheon Mr. Chas. Thompson, a guest, spoke about the Stanley Lens.

Los Angeles Notes

By Roy L. Medcalfe
Official Representative

NOON half hour recitals daily during Music Week in Los Angeles at the Philharmonic Auditorium were given by organists selected by American Guild of Organists and the Los Angeles Organists' Club: Mr. R. E. Becker, Miss Anna Leaf, Mrs. Helen DuFresne, Mr. Price Dunlavy, Jr., Mr. D. W. Fitch, Mr. Wm. Killgrove, Mr. Chas. O'Haver, and Dr. Ray Hastings; daily hour recitals at four o'clock, May 4th to 11th inclusive, at Bovard Auditorium: Mrs. L. C. MacDowell (playing American compositions, Sunday and Monday afternoons) Mr. W. F. Skeele, Mr. Chas. D. Carter, Mr. Wm. Edson Strobridge, Mr. H. E. J. Vernon, Mr. Roy Brignall, Miss Mabel Culver, Mr. Wm. Ripley Dorr, Mr. Otto T. Hirschler, Dr. Roland Diggle, and Mr. C. Albert Tufts. Mr. Dorr gave a special recital with his choir in a capella numbers on May 11th. Recital May 5th, First Presbyterian Church, Miss Anna B. Foster, Mr. Sibley Pease.

This is Jubilee year in Pasadena where we are having a twelve month celebration of the founding of the City by a small party of Indiana folk fifty years ago. The fiesta spirit predominates in the countless state and national conventions as well as the many local events beginning with the famous Rose Tournament on New Year's Day. Many world-famous artists have appeared here in concert, recital, and on the dramatic stage, many brilliant programs have been presented by local artists in the Carmelita Park House and the High School Auditorium, the music at the hotels has been excellent, and the churches have been busy presenting cantatas and oratorios. It is certainly proving a jubilee year for Pasadena organs. Erection of the new Skinner 4-m in the magnificent First Methodist is soon to be started. Work has already begun on the All Saints' Episcopal Church organ which will be substantially enlarged by Gibson & Frame with a new console built by Mr. E. A. Spencer of Pasadena. Pilcher's Sons have contracted to move the organ originally built by them in St. James' Episcopal to a new organ chamber, making the organ electric and adding a Choir Organ. The Spencer Co. has just completed a 3-m instrument in the Holliston Ave. M. E. The dedicatory recital was played by the organist Mr. Clarence Mader. Recitals were given on the three following evenings by Mr. Clarence D. Kellogg of the First Baptist, Mr. Walter E. Hartley, professor of organ at Pomona College, and Mr. P. Shaul Hallett of All Saints' Episcopal.

Four theater organs have been entirely renovated and have had minor additions during the year; two new theaters, soon to begin construction on Colorado St., will be equipped with Wurlitzers as well as one community house in the Altadena district.

Arthur Clinton, formerly associate organist at the Metropolitan, Los Angeles, is now at Graumans Rialto.

Henry Murtagh has recovered from his recent injury and signed a long contract at the Lafayette Square theater, Buffalo, New York, at probably the largest salary ever paid any theater organist.

Chauncey Haines has resigned as organist at the Criterion on Grand Ave. and is to be organist-manager of the new Egyptian Theater at Long Beach.

Roy L. Medcalfe has been transferred to the Pasadena Egyptian Theater, the house having changed their policy to two-a-day long run feature pictures with additional music and stage presentations.

Katherine Flynn is now playing at the Florence Theater in Pasadena, the newest of the West Coast houses there.

Mary Ruth Ingram, of the Dale Theater in Long Beach, is having the console of the new Moller placed in the balcony where she can hear the organ and see the picture as one of the audience.

Herbert Burland, formerly organist at the Rialto, is playing at the Plaza Theater in San Diego.

San Francisco Notes

By Walter B. Kennedy
Official Representative

PROBABLY the greatest achievement in the music history of California was the Spring Festival of Music, staged at the Municipal Auditorium, San Francisco. More than thirty thousand people attended the four concerts, which were given under the direction of Alfred Hertz, conductor of the San Francisco Symphony Orchestra, and sponsered by the San Francisco Musical Association.

The ensemble consisted of a chorus of five hundred picked voices, and orchestra of one hundred and twenty-five musicians, and Mr. Warren D. Allen at the mammoth Austin organ. Alfred Hertz conducted.

Mahler's SECOND SYMPHONY and Beethoven's NINTH were the feature numbers of the program.

While every portion of the huge organization performed its own part in a most artistic and finished manner, wholly satisfying, special mention should be made of Mr. Allen's exceptional work at the organ, in connection with the Bach-Mahler suite for orchestra and organ. The fine exactitude of time and rhythm exhibited in the rapid unison passages with the strings, and the artistic blending of tone with the delicate shadings of the orchestra, call for the highest commendation.

Much favorable comment is being expressed in regard to the reform of music service being enacted in a certain San Francisco church, since the music has been taken out of the jurisdiction of an autocratic pastor, and placed where it rightfully belongs, in the hands of the organist. Mr. Uda Waldrop is an accomplished musician and knows what is proper for the church service. Before he took charge, the pastor's judgment of an offertory number was "Rock of Ages" played by two trombones, a violin, piano, mandolin, and organ. Thanks be for Mr. Uda Waldrop.

One of the most ambitious programs ever attempted in local church circles was that put on by The Temple Choir of Oakland, singing for the First Presbyterian Church, Oakland, during Passion Week. Dubois' "SEVEN LAST WORDS," Gounod's "GALLIA," Stainer's "CRUCIFIXION," and Spohr's "LAST JUDGMENT" were the four larger works rendered. In addition, the regular Palm Sunday and Easter morning services were sung. These included Stevenson's, "THE LORD IS KING," Hopkins' "LIFT UP YOUR HEADS," Buck's "FESTIVAL CANTATE DOMINO," and Tour's "GOD HATH APPOINTED A DAY."

EASTMAN CONSERVATORY

UNUSUAL ORGAN EQUIPMENT HAS BEEN INCREASED TO SEVENTEEN ORGANS

THE enrollment of students for organ study at the Eastman School of Music's summer session which runs from June 23 to July 26 is larger this year than at the two previous summer sessions of the school. Harold Gleason will remain at his duties throughout the session. Both John Hammond and Robert Berentson, organists of the Eastman Theater and teachers of the department of organ accompaniment of motion pictures, will conduct a summer course.

The organ equipment of the Eastman School has been more complete during the past year. The original organ installations included two three-manual teaching organs, nine two-manual practise organs; the large four manual instruments—among the most notable of recent organ building—in Kilbourn Hall and in the Eastman Theater. During the year four additional practise organs—three manual—have been added to the practise studio equipment.

Abel M. Decaux, who was brought to the Eastman School last September from the Schola Cantorum of Paris, will continue next year in the organ department. M. Decaux was suggested to the Eastman School by Joseph Bonnet and Harold Gleason as a particularly desirable teacher to carry forward the work in establishment of the French school of organ founded in the Eastman School by Joseph Bonnet during his two years of master class instruction there.

Harold Gleason has had much to do in an advisory way with the organ equipment of the school. In mechanical design the various organs from the two-manual practise instruments to the great organs in Kilbourn Hall and in the Eastman Theater are similar; the student finds it possible to use with ease the increased resources of the larger instruments because of daily practise on smaller instruments which have their limits the same plan of mechanical construction.

Instruction in organ accompaniment of motion pictures correlates with the general organ course of the school. This instruction is made practical to an unusual degree by the fact that the teaching studio is in the Eastman Theater. In it is installed a Wurlitzer of the most modern type. The studio is really a projection room, in which motion pictures can be and are screened so that the student works with the instructor under conditions exactly equivalent to those in the motion picture theater. The student is also in touch with the screening room of the Eastman Theater and gains expert knowledge of preparation of the weekly accompaniment program used therein. Advanced students when capable are given occasional access to the great organ of the theater.

Enrollment for fall term of the Eastman School is now proceeding in the office of the secretary, Arthur M. See. The organ department is one of the outstanding departments of the Eastman School of Music and one which increasingly attracts students from all parts of the country.

Mr. Harold Hanson, Prix de Rome winner, has been appointed director of the Eastman School of Music, and will take up his duties in the fall.—PR.

Advertising Talks

A Discussion of the Psychology that Dominates the Advertising Page for the Benefit of Those Who Want their Tomorrows to be Better Than Their Todays

PNEUMATIC tires are not necessary to the automobile. Hundreds of trucks use solid rubber. Advertising is not essential to the organist; thousands of them get along perfectly without it. Everything depends upon the pace we've set for ourselves. ORGAN INTERESTS INC. propose a series of suggestive talks on Advertising for

Austin	Estey	Hillgreen-Lane	Moller
Casavant	Fazakas	Hinners	Pilcher
	Hall	Hook-Hastings	Skinner
		Marr & Colton	United States
			Wangerin

the benefit of those who would rather be a racing car or a pleasure car than a ten-ton truck.

Advertising is psychology applied, science applied, art humanized. Let us understand this thoroughly even if we have to ponder that one statement for the next week before going on.

Until a few years ago it was generally considered that advertising was an effort to sell. Well, it is. That's the sort of advertising for Wanamaker's when they have a white-goods sale. But Black Star & Frost recently ran a full-page display advertisement of a famous diamond which they offered at $300,000. Did they sell it? They repeated the advertisement several months later. Sell it? No. Black Star & Frost weren't trying to sell it; it is doubtful if they even wanted to sell it. They were selling, not a diamond whose value was $300,000. and whose purchaser was one patron; they were selling a diamond worth infinitely more, a diamond that should be sold over and over again and to thousands of patrons. It was the diamond of Black Star & Frost supremacy in the world of jewelry.

Here is our list of Builders—we're rather proud of its exclusiveness as well as its inclusiveness: do you know any big organ in America that was not built by one of them? Several of them have graduated to the importance of full-page users. Now when a builder purchases a full page to carry his name and his message, does he expect to sell a four-manual organ to some lucky reader? If he were unfortunate enough to lack competent advertising counsel, he might aim his copy to secure one purchaser. But out of thousands of readers, shall one be selected as the target? What of the good will of nine hundred ninety-nine and several other thousand equally good readers?

The mission of advertising, in a professional man's medium such as ORGAN INTERESTS INC. have the honor of publishing, is not to sell things, but to create a market for ideas. We do not care whether Austin and Wangerin sell Austin and Wangerin organs or not; that's the business of their salesmen—if they do not sell them, something is wrong with their sales force, providing of course the product of the factory is good. But what ORGAN INTERESTS INC. are intimately concerned with is that both Austin and Wangerin, and every individual builder of good organs in between these alphabetically far-distant firms, shall create an ever larger market for their own good names. You may steal a contract from a builder and his factory runs along tomorrow just the same. But tarnish his good name and tomorrow he is done.

Advertising is the pneumatic tire. Life's journey is more pleasant, more swift, with it. To be sure, if we are a ten-ton truck, we can get along without it.

If our product is little, give it a little advertising; if it's big, advertise it big. Every law of all nature will work against us if we do otherwise.